



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

T H E

HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EIGHTHORN

OF NEWTON, MASSACHUSETTS, AND OF THE NEW YORK
PUBLIC SCHOOLS, 1887 TO 1892

BOSTON:

PUBLISHED BY GINN & HEATH.

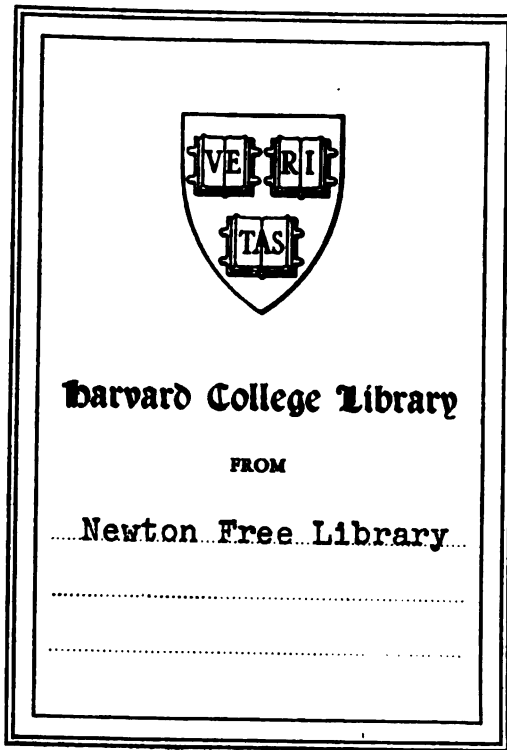
1890.

Minor - 1 2 3 4 5 6 7 8
✓ ✓ ✓
Major - 1 2 3 4 5 6 7 8
✓ (12) ✓

Educ T 5018.80.356



3 2044 102 782 299



T H E

HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EICHBERG

GENERAL SUPERVISOR OF MUSICAL INSTRUCTION
IN THE BOSTON PUBLIC SCHOOLS

BOSTON

PUBLISHED BY GINN AND HEATH

1880

EducT 5018.80.356

v

HARVARD COLLEGE LIBRARY
GIFT OF THE
NEWTON FREE LIBRARY

mar 11, 1938

Entered, according to Act of Congress, in the year 1875,

By JULIUS EICHBERG,

In the Office of the Librarian of Congress, at Washington.

Wright & Potter Printing Company, 18 Post Office Square, Boston.

P R E F A C E.

THE present collection of Solfeggios and Four-Part Songs is designed more especially for the use of *Mixed* and *Boys' High Schools*. Some knowledge of singing and of reading at sight is indispensable, previous to taking up the High School Reader. All these Solfeggios have been used for years in the Boston High Schools, and will be found to contain a great variety of rythmical and melodic forms.

It is perhaps unnecessary to state that these exercises should be practised *by note*, and with as little aid as possible from the piano; giving due attention to position of body, evenness of tone, and clearness of enunciation. The Solfeggios may be transposed whenever it becomes necessary, although most of them can be sung by pupils of a very small compass of voice.

As in many High Schools there is often a scarcity of tenors, their part may, in most cases, be sung by altos (boys).

The Choruses have been selected for their musical worth, and are well adapted to the development of a sound musical taste.

Asking for the book a kind reception from his fellow-teachers, the author submits it to their friendly judgment.

JULIUS EICHBERG.

I N D E X.

Advanced Solfeggios	7	The Evening-Bells	117
Morning Hymn	45	Hark, the Lark	119
The Loreley	46	Hunting Song	122
Night, O Sacred Night!	47	Wild Rose of the Moorland	124
Breathe soft, ye Winds	49	Farewell, O little Village	125
Prayer during Battle	50	The Minstrel	126
Russian Hymn	51	In April	127
A Mother's Heart	52	At Rest	128
The Wanderer's Song	53	And now we part with Mirth and Song	129
Lightly tread, 'tis hallow'd Ground	54	To the Sun	130
The bells of St. Michael's Tower	55	Joyous Spring	132
You Gentlemen of England	58	The Nightingale	133
May	60	A Chieftain to the Highlands bound	134
The Linden Tree	62	The Alpine Hunter	138
The Castle	63	Rattlin', Roarin' Willie	139
The shades of Eve are falling	66	The Lovely Adelaide	144
To our Fatherland	68	O Native Land	147
Cast thy Burden	70	Fellow-Passengers	148
Bright May is there	71	War Song	152
O Thou my Hope, my Country	73	Evening	155
To the Sunshine	74	The Golden Sunshine beckons us	156
The Golden Sunahine	76	Spirits of our Fathers	158
Glorious Apollo	77	The Rhine	159
A Sailor's Song	81	The Bell	161
Twilight	82	In the Forest	162
O, how so fair the Peace of Nature!	84	The Wanderer	163
Hunting Chorus	87	Beneath the Shadows	165
Springtime	89	Worship and Praise be to God on High	166
A Song of Friendship	90	Thanks be to God	169
The Rose	92	Greeting to Spring	170
New-Year's Eve	94	Consolation	171
The Skies resound	96	Winter	173
See! the Conquering Hero comes	98	Farewell	174
The Chapel	99	To God on High	176
Sicilian Song	104	Faith	177
Evening Song	105	Song of Praise	179
National Song.	107	Ave Verum Corpus	180
The Hunter's Farewell	108	A Hymn to Night	182
Come to the Forest	109	Hymn of Praise	183
The German Fatherland	112	Motette.—"Father, Thy Mercy."	184
The Saw-Mill	116	O Guide of Israel	186

Beside the Rhine	188	Almighty God, I call to Thee	204
Salvation in Christ	189	Here in cool Grot and mossy Cell	206
The Mourner	191	The Red Cross Knight	209
Immortality	192	Christmas Eve	217
Sweet is the Work, my God, my King	193	The Soldier	218
The Shepherd's Hymn of Praise	194	The Mother	219
Our Comfort in Death	197	Thank the Creator	221
Holy Father, we are here	198	The Deserter	222
Hail to the Lord's Anointed	199	Freedom	223
The Glory of God	200	Steadfast be, O Fatherland	225
Evening Hymn	203	Christmas Hymn	226

SONGS AND PIECES WITH ACCOMPANIMENTS.

See our Oars with Feather'd Spray	228	Far away the Camp-Fires burn	279
Hark, the Curfew's Solemn Sound	234	Five Times by the Taper's Light	286
Mark the Merry Elves	252	Two Times by the Taper's Light	287
The Erl King	261	Ye Shepherds, tell me	292
When shall we three meet again?	268		

ADVANCED SOLFEGGIOS.

No. 1.

Moderato.



No. 2.

Andante.

No. 3.

Allegretto.

No. 4.

Vivace.



No. 5.

Allegretto.



No. 6.

Allegro.

No. 7.

Andantino.



No. 8.

Moderate.



No. 9.



No. 10.

Largo.

No. 11.

Moderato leggiero.

No. 12.

NOTE.—The bass part may be sung by sopranos or altos (one octave higher, of course). Such practices will be found highly useful.

Allegretto ma moderato.



No. 13.

Allegretto.

No. 14.

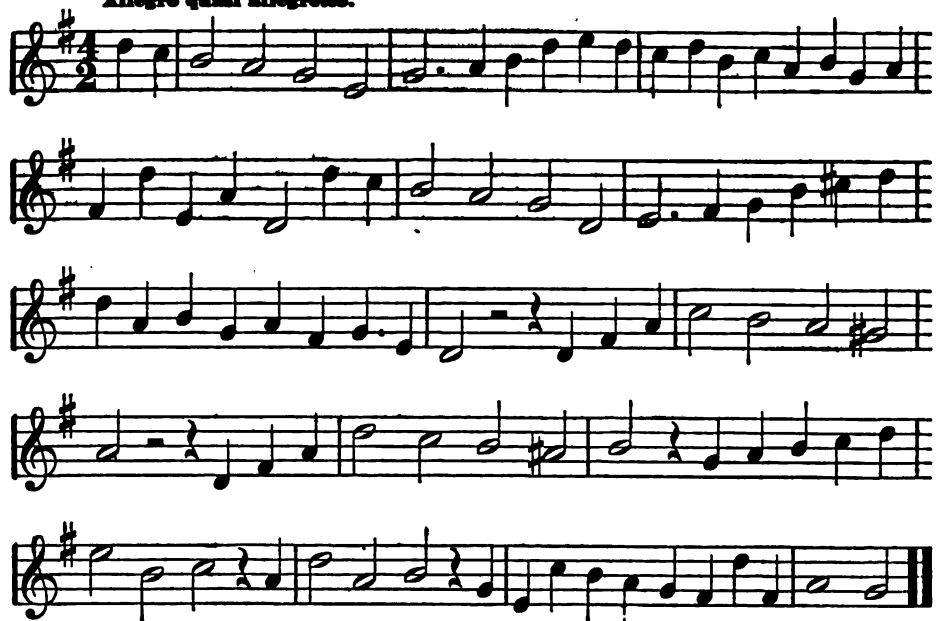
Andante.

Two-staff musical score for No. 14, *Andante*. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The score consists of two systems. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The score ends with a double bar line and repeat dots in both staves of the second system.

Fine.



No. 15.

Allegro quasi allegretto.

No. 16.

Tempo giusto.



No. 17.

Andantino.

No. 18.



No. 19.



No. 22.

Allegro giocoso.

Two staves of music in 12/8 time, key of B-flat major. The melody is in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line.

No. 23.

NOTE.—The bass part can also be sung by altos and second sopranos.

Fughetta.

Two staves of music in common time, key of D major. The melody is in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line.



No. 24.

Tempo di Minuetto.

Musical score for No. 24, *Tempo di Minuetto*. The score is written for two staves (treble and bass clef) in 3/4 time, with a key signature of three sharps (F#, C#, G#). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.

No. 25.

Musical score for No. 25. The score is written for two staves (treble and bass clef) in 4/4 time, with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line.



No. 26.

Allegro energico.

No. 27.

Allegro marcato.

The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

System 1:
Treble: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
Bass: Quarter notes F4, E4, D4, C4, Bb3, A3, G3, F3.

System 2:
Treble: Quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4.
Bass: Quarter notes E3, D3, C3, Bb2, A2, G2, F2, E2.

System 3:
Treble: Quarter notes F4, E4, D4, C4, Bb3, A3, G3, F3.
Bass: Quarter notes D4, C4, Bb3, A3, G3, F3, E3, D3.

System 4:
Treble: Quarter notes E3, D3, C3, Bb2, A2, G2, F2, E2.
Bass: Quarter notes C4, Bb3, A3, G3, F3, E3, D3, C3.

System 5:
Treble: Quarter notes D3, C3, Bb2, A2, G2, F2, E2, D2.
Bass: Quarter notes Bb2, A2, G2, F2, E2, D2, C2, Bb1.

System 6:
Treble: Quarter notes C2, Bb1, A1, G1, F1, E1, D1, C1.
Bass: Quarter notes A1, G1, F1, E1, D1, C1, Bb0, A0.

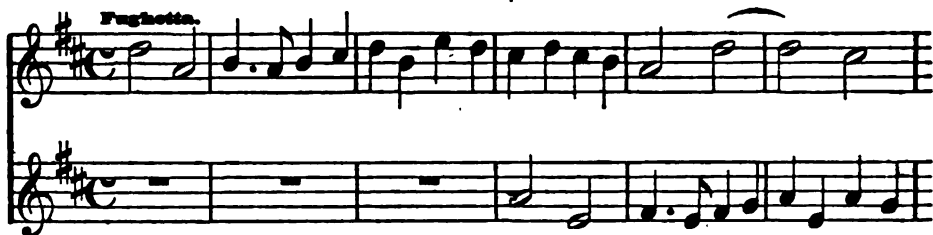


No. 28.

Andante con moto.

No. 29.

Fughetta.



No. 30.

Allegro di molto.

This musical score is for a piece titled "No. 30" with the tempo marking "Allegro di molto." The music is written for two staves, both in treble clef, with a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The score consists of six systems of two staves each. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together, with occasional dotted rhythms. The lower staff provides a harmonic accompaniment, primarily using quarter and eighth notes. The piece concludes with a double bar line at the end of the sixth system.

No. 31.

Vivace.

This musical score is for a piece titled "No. 31" in G major (indicated by three sharps: F#, C#, G#) and 6/8 time. The tempo is marked "Vivace." The score is written for two staves, likely representing a piano and a violin or flute. The music consists of several measures, with the first staff containing measures 1 through 4, and the second staff containing measures 5 through 8. The melody is characterized by eighth and sixteenth notes, with some measures featuring rests. The piece concludes with a double bar line.

No. 32.

Andante grazioso.

This musical score is for a piece titled "No. 32" with the tempo and mood marking "Andante grazioso." The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one flat (B-flat), and the time signature is common time (C). The piece consists of six systems of two staves each. The first system shows the beginning of the melody with a treble clef and a key signature of one flat. The second system continues the melody with some rests. The third system features a more complex melodic line with eighth and sixteenth notes. The fourth system shows a continuation of the melody with some rests. The fifth system features a more complex melodic line with eighth and sixteenth notes. The sixth system shows the final measures of the piece, ending with a double bar line.

No. 33.

Tempo di Valce.

No. 34.

Alla Siciliana.

This musical score consists of two staves of music in G major (one sharp). The first staff contains two measures of music, and the second staff contains two measures. The music is written in a treble clef and features a variety of note values, including eighth and sixteenth notes, as well as rests. The key signature is G major, indicated by a single sharp (F#).

No. 35.

Allegro molto marcato.

This musical score consists of two staves of music in B-flat major (two flats). The first staff contains two measures of music, and the second staff contains two measures. The music is written in a treble clef and features a variety of note values, including eighth and sixteenth notes, as well as rests. The key signature is B-flat major, indicated by two flats (Bb and Eb).

No. 36.

Allegretto.

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The tempo is marked *Allegretto.* The piece consists of 32 measures, organized into four systems of two staves each. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The key signature is G major, and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals).



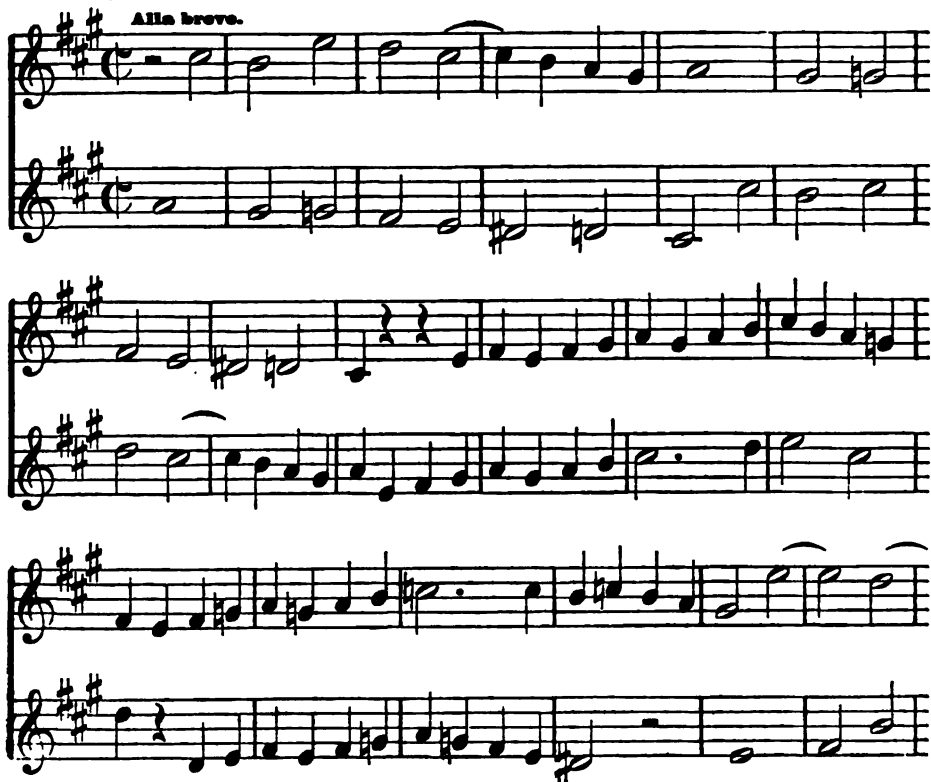
No. 37.

Allegretto.

No. 38.

Allegretto.

No. 39.

Alla breve.



No. 40.

Allegro.

No. 41.

Grave.

Fine.

Dal Segno al Fine.

The musical score is written for two staves in G major (one sharp) and 6/8 time. The first system begins with the tempo marking 'Grave.' and contains two measures of music. The second system also contains two measures. The third system begins with the tempo marking 'Fine.' and contains two measures. The fourth system contains two measures. The fifth system contains two measures. The sixth system begins with the tempo marking 'Dal Segno al Fine.' and contains two measures. The score concludes with a double bar line.

No. 42.

Canon a due. Allegretto.

The musical score is written for two voices (Soprano and Alto) in G major (one sharp) and 4/8 time. It consists of six systems of two staves each. The tempo is marked 'Allegretto'. The piece begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. The first system shows the initial entry of the two voices. The second system continues the melodic development. The third system features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth system shows the voices moving in parallel motion. The fifth system continues the melodic line. The sixth system concludes the piece with a final cadence, marked by a double bar line.

No. 43.

Allegretto con moto.

The musical score is written for two staves, both in treble clef. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The piece is marked *Allegretto con moto.* The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The piece concludes with a double bar line and repeat dots in both staves.

No. 44.

Allegretto.

No. 45.

Allegretto non troppo.

No. 46.

Allegro ma non troppo.

No. 47.

Tranquille.

Musical score for a piece in D major, 2/8 time. The score consists of two systems of two staves each. The first system contains measures 1 through 8, with a double bar line after measure 8. The second system contains measures 9 through 16, with a double bar line after measure 16. The music features eighth and sixteenth notes, rests, and triplets. The key signature has two sharps (F# and C#).

No. 48.

Musical score for "No. 48" in D major, 6/8 time, marked "Lento". The score consists of two systems of two staves each. The first system contains measures 1 through 4, with a double bar line after measure 4. The second system contains measures 5 through 8, with a double bar line after measure 8. The music features eighth and sixteenth notes, rests, and triplets. The key signature has two sharps (F# and C#).

No. 49.

Allegro con fuoco.

This musical score is for a piece in D major (two sharps) and common time (C). It consists of two staves, each with four measures. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is characterized by a fast tempo and a lively, energetic feel. The notation includes various note values, rests, and dynamic markings.

No. 50.

Not too fast.

This musical score is for a piece in B-flat major (two flats) and 8/8 time. It consists of two staves, each with four measures. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is characterized by a moderate tempo and a calm, steady feel. The notation includes various note values, rests, and dynamic markings.



SONGS.

MORNING HYMN.

1. With - in the East the gol - den sun Has
2. A - mid the morn - ing's new - born light, In
3. O God, I thank Thee for Thy love, So

from the dark - ness ris - en; He comes his
pray'r to Heav - en kneel - - ing, A ho - ly,
mer - ci - ful and ten - - der; Be thou for

glo - rious course to run, And free the world from pris - on.
hum - ble, pure de - light Comes gen - tly o'er me steal - ing.
ev - er - more, as now, My stay, my soul's de - fend - er.

THE LORELEY.

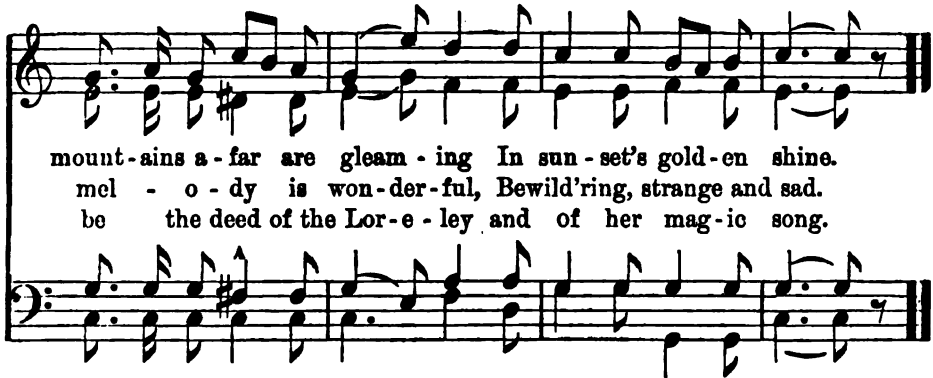
FR. SILCHER.

1. I know not what is the mean - ing, That wear - y, sad am
 2. A - bove on the rocks is lean - ing A maid - en strange - ly
 3. A fish - er be - low is heark - 'ning, It fills with grief and

I;..... Of an - cient times I'm dream - ing, A
 fair.... Her gold - en jewels are gleam - ing, She
 love, ... He heeds not the rocks so dark - 'ning, He

le - gend long gone by. The day is fad - ing to
 combs her long gold - en hair. With gold - en comb she
 sees but the form a bove. I think the riv - er will

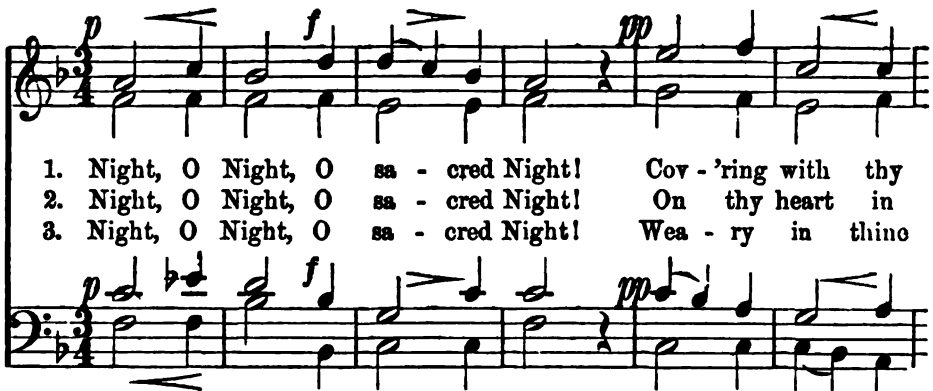
twi - light And soft - ly flows the Rhine;..... The
 combs it, And sings there - to a song;..... The
 bur - y The boat and fisher ere long;..... 'Twill



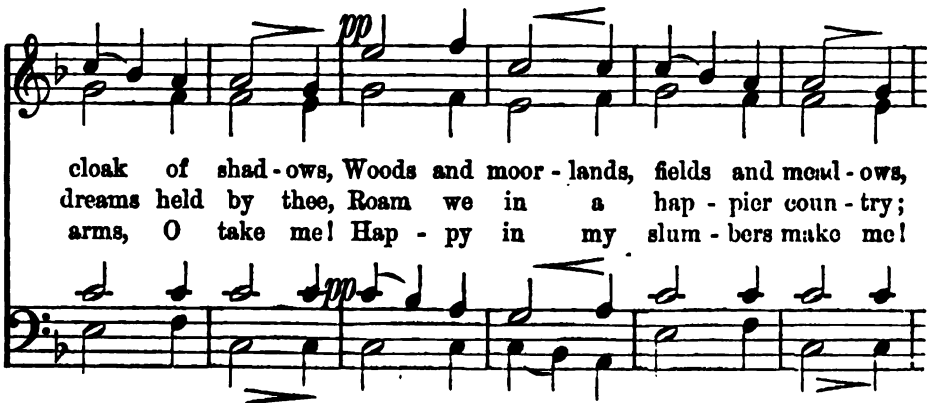
mount-ains a-far are gleam-ing In sun-set's gold-en shine.
mel-o-dy is won-der-ful, Bewild'ring, strange and sad.
be the deed of the Lor-e-ley and of her mag-ic song.

NIGHT, O SACRED NIGHT!

FR. X. CHWATAL.



1. Night, O Night, O sa-cred Night! Cov-'ring with thy
2. Night, O Night, O sa-cred Night! On thy heart in
3. Night, O Night, O sa-cred Night! Wea-ry in thine



cloak of shad-ows, Woods and moor-lands, fields and mead-ows,
dreams held by thee, Roam we in a hap-pier coun-try;
arms, O take me! Hap-py in my slum-bers make me!

p *mf* *f*

Breath - est ho - ly peace and love, On the wea - ry
 O that thou would'st nev - er wane, Would we'd come not
 In the dreams that come to me, Let there tru - est

p *mf*

from a - bove; Breath - est ho - ly peace and
 back a - gain; O that thou would'st nev - er
 friend - ship be! In the dreams that come to

mf *f* *rit.* *pp*

love, On the wea - ry from a - bove.
 wane, Would we'd come not back a - gain!
 me, Let there tru - est friend - ship be!

BREATHE SOFT, YE WINDS.

Composed by WILLIAM PAXTON.

Andante affettuoso.

1. Breathe soft, ye winds, ye wa-ters, gent-ly flow;

Shield her, ye trees, ye flow'rs, a-round her grow; grow: Ye

swains, I beg you pass in si-lence by, ... My

love in .. yon-der vale a-sleep doth lie, My

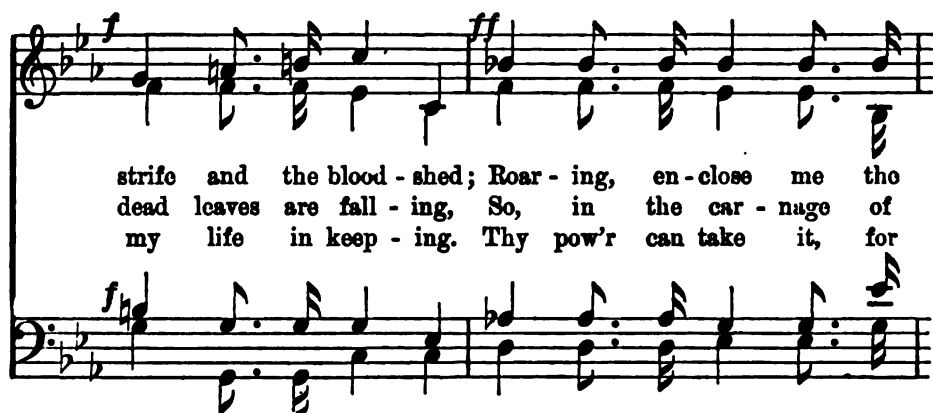
love in yon-der vale a-sleep doth lie. Ye lie.
love in yon-der vale a-sleep doth lie, Ye lie.

PRAYER DURING BATTLE.

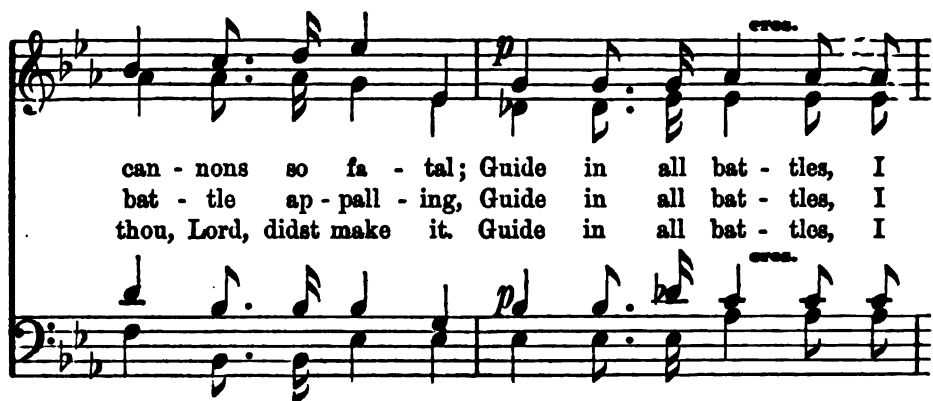
F. H. HUMMEL.



1. Fa - ther, I call on Thee! Dead - ly sur-round me the
 2. Lord, I ac-knowl-edge Thee! When in the Au-tumn the
 3. Might-y God, bless thou me! Fa - ther, I give to thee



strife and the blood - shed; Roar - ing, en-close me tho
 dead leaves are fall - ing, So, in the car - nage of
 my life in keep - ing. Thy pow'r can take it, for



can - nons so fa - tal; Guide in all bat - tles, I
 bat - tle ap - pall - ing, Guide in all bat - tles, I
 thou, Lord, didst make it. Guide in all bat - tles, I

call on Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect Thou me.

RUSSIAN HYMN.

ALEXIS LVOFF.

God save our Fa-ther-land! long may its glo - ry, Jus-tice, and

pow - er the pur - est be; Dread of all tyr - an - ny, ..

Free-dom's de-fend - er, God be thy guide, O our Fa-ther-land!

A MOTHER'S HEART.

CARL ECKER.

1. One heart with-in the world ex-ists, That lov-ing is . . . and
 2. With-in the gen-tlest heart the stream Of love is not all
 3. A heart in which each one can trust, In grief or joy, a

true; For-get-ful al-ways of it-self, Its love is al-ways
 clear; Where sac-ri-fice is weigh'd and weigh'd, That is not love, I
 heart Which sees with pleas-ure hap-pi-ness In which it has no

new. O oth-er is the heart of friends. How rare true love is
 fear! One heart a-lone is ev-er filled With thoughts of pur-est
 part; This pure heart all from self-love free, Which calls this love its

there; Of friendship's pleas-ures it partakes, But not of friendship's
 love, A heart which dreads no sac-ri-fice, Its bound-less love to
 own, Is, in its might-y pow'r and strength, A mother's heart a -

mf

care; Of friendship's pleasures it partakes, But not of friendship's care.
 prove; A heart which dreads no sac-ri-fice Its bound-less love to prove.
 lone; Is, in its might-y pow'r and strength, A mother's heart a-lone.

mf

THE WANDERER'S SONG.

O. M. WEBER.

1. The sun a-wakes, And grand-ly takes His
 2. With dance and song A joy-ous throng, We

course o-ver moun-tains and streams. O morn-ing breeze, O
 mirth-ful-ly go on our way, With-out a care, with

for-est trees, O won-der-ful gold-on beams!
 joy for guide, All life seems an end-less play.

LIGHTLY TREAD, 'TIS HALLOW'D GROUND.

Composed by JOHN SCOTLAND.

p *Andante.* *cres.*

Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be -

low, a-round, Fai-ry bands their vi-gils keep,

While frail mor-tals sink to sleep. And the moon with

cres. fee-ble rays Gilds the brook that bub-bling plays; As in

pp mur-murs soft it flows, Mu-sic that will heal all woes.

pp

THE BELLS OF ST. MICHAEL'S TOWER.

Composed by W. KNYVETT.

Allegro.

1. Mer-ri-ly, Mer-ri-ly, rung the bells, the bells of Saint Michael's

tow'r, When Rich-ard Pen-lake and Re-bec-ca his wife ar-

riv'd at the church door. Mer-ri-ly, mer-ri-ly rung the bells, the

bells of Saint Michael's tow'r. Mer-ri-ly, mer-ri-ly

rung the bells, the bells of Saint Michael's tow'r. Richard Penlake was a

cheer-ful man, cheerful, and frank, and free, But he led a sad life with Re -

lon - - - - - tam - - - - - do.
bec - ca his wife, For a ter - ri - ble shrew was she...

A tempo primo. *cres.* di - min - u - em -
Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Michael's

f *cres.* di - min - u - em -
tow'r, Mer - ri - ly, mer - ri - ly rung the bells, the

bells of Saint Michael's tow'r. Richard Penlake a scolding would take, Till

pa-tience a-vail'd no lon-ger, Then Rich-ard Pen-lake a

crabstick would take, And shew her that he . . was the stron-ger, and

lon - - - tan - - - do. *Tempo primo.*
show her that he was the stron-ger. Mer-ri - ly, . . mer-ri - ly . .

cres. rung the bells, the *dim.* bells of Saint Michael's tow'r, Mer-ri - ly,

mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

YOU GENTLEMEN OF ENGLAND.

Moderate.

Composed by DR. CALLCOTT.

1. You gen - tle - men of Eng - land, that live at home, at
 2. If en - e - mies op - pose us, when Eng - land is at
 3. Then cour - age, all brave mar - i - ners, and nev - er be dis -

ease, Ah! lit - tle do you think up - on the
 wars With a - ny for - eign na - - tions, we
 may'd; Whilst we have bold ad - ven - tu - rers, we

dan - gers of the seas; Give ear un - to the
 fear not wounds or scars; Our roar - ing guns shall
 ne'er shall want a trade; Our mer - chants will em -

ma - ri - ners, and they will plain - ly show All the
 teach 'em our val - or for to know, Whilst they
 play us, to fetch them wealth, we know; Then - be

cares and the fears, all the cares and the fears, all the
reel on the keel, whilst they reel on the keel, whilst they
bold, work for gold, then be bold, work for gold, then be

cares and the fears, When the storm-y winds do
reel on the keel, When the storm-y winds, etc.
bold, work for gold, When the storm-y winds, etc.

blow,..... when the storm-y winds do blow,..... when the

storm-y winds do blow,..... when the storm-y winds do blow.

MAY.

FR. KUHLAU.

1. O, the love - ly month of.. May, O, the
 2. Gai - ly from the dis - tant hills, Gai - ly
 3. O, the morn - ing seems so.. fair, O, the
 4. Hap - pi - ness this glad - some day, Hap - pi -

love - ly month of.. May Has from dark - ness
 from the dis - tant hills, With a bus - y
 morn - ing seems so fair, While the dew en -
 ness this glad - some day Seems to us much

ris - - en, Burst its win - ter pris - - on,
 mur - mur, To the rush - ing riv - - er
 clos - - es Yet the half - blown ros - - es,
 near - - er; Life and love seem dear - - er

mf Rules the world with gen - - tle sway. *f* O, the love - ly
 Flow the spark - ling moun - - tain rills. Gai - ly from the
 And the per-fumes fill the air. Sweet-est per-fumes
 In the hap - py month . . . of.. May, In the hap - py

mf *f*

month of May, O, the love - ly month of May,
 dis - tant hills, Gai - ly from the dis - tant hills,
 fill the air, Sweet - est per - fumes fill the air,
 month of May, In the hap - py month of May,

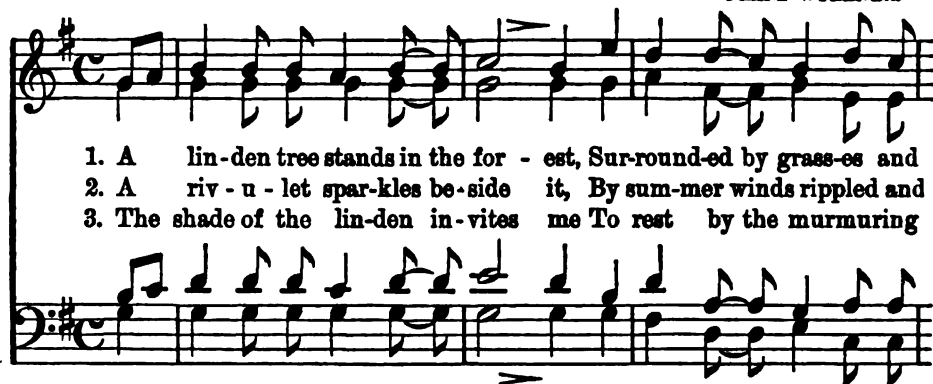
f

mf Love - ly, O, the love - ly month - of May!
 Gai - ly Flow the spark - ling moun - - tain rills.
 Sweet - est, Sweet - est per-fumes fill - - the air.
 Hap - py, In the hap - py month . . . of May!

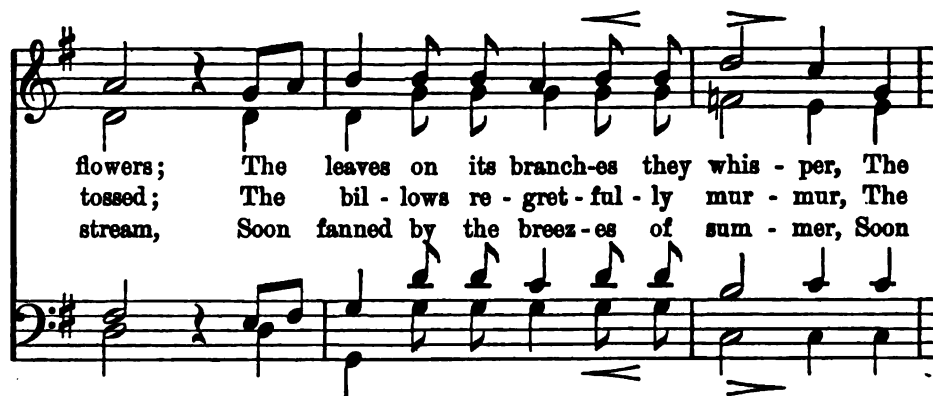
mf *f*

THE LINDEN TREE.

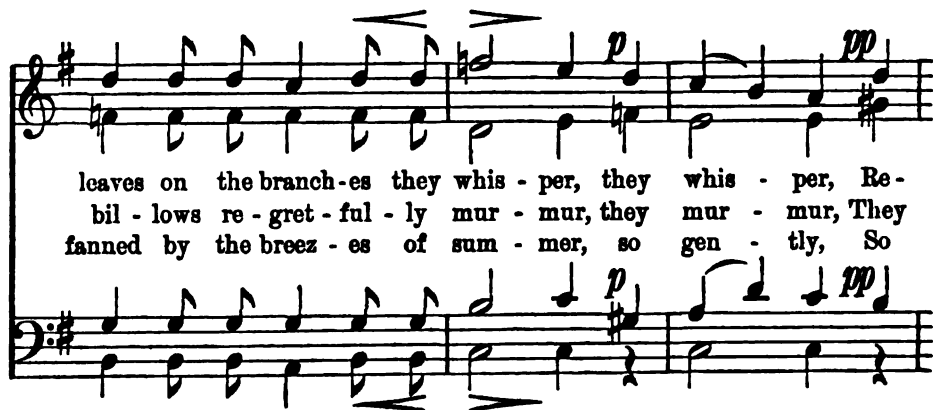
FRANZ WULLNER.



1. A lin-den tree stands in the for - est, Sur-round-ed by grass-es and
 2. A riv-u-let spar-kles be-side it, By sum-mer winds rippled and
 3. The shade of the lin-den in-vites me To rest by the murmuring



flowers; The leaves on its branch-es they whis - per, The
 tossed; The bil - lows re - gret - ful - ly mur - mur, The
 stream, Soon fanned by the breez - es of sum - mer, Soon



leaves on the branch-es they whis - per, they whis - per, Re -
 bil - lows re - gret - ful - ly mur - mur, they mur - mur, They
 fanned by the breez - es of sum - mer, so gen - tly, So

gret - ful of the van - ished joy - ous
mur - mur of the years for - ev - er
gen - tly, of the good old days I

hours, of the van - ished joy - ous hours.
lost, of the years for - ev - er lost.
dream, of the good old days I dream.

THE CASTLE.

ROBERT SCHUMANN.

1. Up - on a moun-tain's sum - mit A no - ble cas - tle
2. But now, with voice of thun - der, His work the Mas - ter
3. Of all the no - ble cas - tles, This one a - lone re-

mf stands; To see its gran - ite tur - rets Men come from dis - tant
blessed; The storm-wind stayed its ter - rors, By name-less fear op -
mains, When in the west the sun - set Em - pur - ples hills and

mf *dim.*

lands. One day the cas - tle's build - er Stood
pressed: "Thou great - est of all cas - tles, I
plains. Its walls are rocks of gran - ite; Its

p *dim.*

on its high - est wall; The storm-winds roared a - -
bless thy fu - ture sway, Thou shalt not sink or...
moats are streams and seas; The bat - tle-ments are..

mf *dim.*

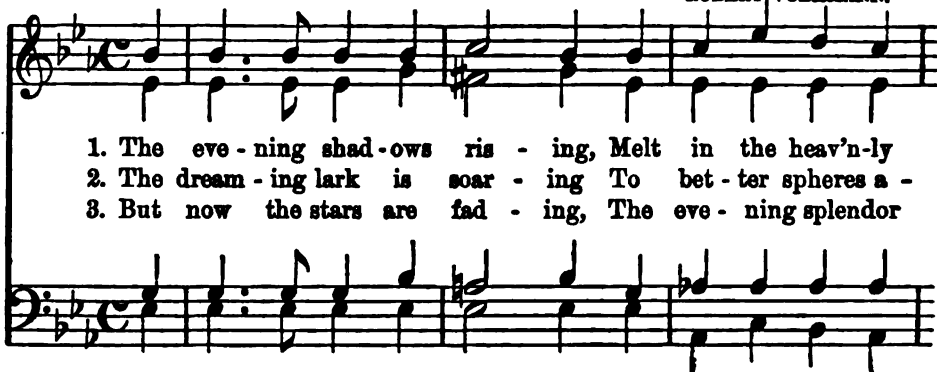
bout him, The clouds fell like a pall. Un-
 crum - ble Un - til the Judg - ment Day! Since
 moun - tains; Its courts are ver - dant leas. And

heed - ed struck the light - ning, The storm un - heed - ed
 then have man - y cas - tles Been built by oth - er
 "Free - dom" is the pass - word Of its de - vot - ed

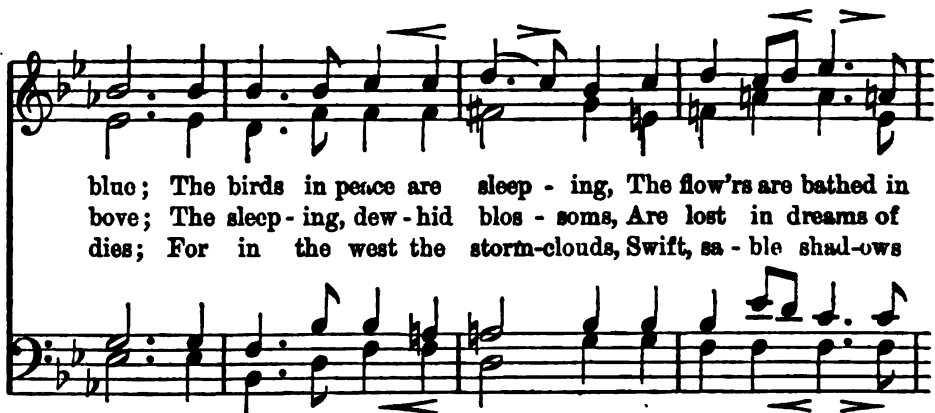
roared, For pet - ty seemed their ter - rors, In pres - ence of the Lord.
 hands, But where in pride they tow - ered, To - day a ru - in stands.
 band, Who guard with life the cas - tle, Our own dear father - land!

THE SHADES OF EVE ARE FALLING.

ROBERT VOLKMANN.



1. The eve - ning shad - ows ris - ing, Melt in the heav'n - ly
 2. The dream - ing lark is soar - ing To bet - ter spheres a -
 3. But now the stars are fad - ing, The eve - ning splendor



blue; The birds in peace are sleep - ing, The flow'rs are bathed in
 bove; The sleep - ing, dew - hid blos - soms, Are lost in dreams of
 dies; For in the west the storm-clouds, Swift, sa - ble shad - ows



dew, The flow'rs and birds are dream - ing, In
 love. I; too, I feel the beau - ty And
 rise; O birds, so gen - tly dream - ing! O

peace, O, let them rest, For joy there is, and
mag - ic of the night: My soul is o - ver -
blos - soms bathed in dew, You heed not storms nor

sor - row, With - in each lit - tle breast, For joy there is, and
pow - er'd By strange, unknown delight, My soul is o - ver -
dan - ger, — Your sky is ev - er blue, You heed not storms nor

sor - row, With - in each lit - tle breast.
pow - er'd By strange, un - known de - light.
dan - ger, — Your sky is ev - er blue.

TO OUR FATHERLAND.

FRANZ ABT.

mf

1. The sim-ple songs to thee we of - fer, Are gifts of pur - est
 2. May God be-stow His ho - ly bless-ing, O Fa - therland, on
 3. To see thee crowned by stainless glo - ry Is what thy chil - dren

mf

love, And may the gold - en tones, as - cend - ing, Re -
 thee; It will re - turn to heaven's own keep - ing Should
 ask, To live a life of truth and hon - or Will

f

sound in Heaven a - bove. That song is fit, O coun - try, That
 thou un - wor - thy be. May Truth, and Faith, and Jus - tice, Each
 be thy chil - dren's task. O, go thy way tri - umphant, So

mf

heart - felt song, To show our deep de - vo - tion, So
 guide thy way In - to the gold - en splen - dors Of
 grand and free That we shall glor - y ev - er Thy

true and strong; That song is fit, O coun - try, That heart - felt
 end - less day; May Truth, and Faith, and Justice, Each guide thy
 sons to be; O, go thy way tri - umphant, So grand and

song, To show our deep de - vo - tion, So true and strong.
 way In - to the gold - en splen - dors Of end - less day.
 free That we shall glo - ry ev - er Thy sons to be.

CAST THY BURDEN.

From "ELIJAH"

Cast thy bur - den up - on the Lord, And he shall sus -

The first system of the musical score for 'Cast Thy Burden'. It features a treble and bass staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Cast thy bur - den up - on the Lord, And he shall sus -' are written below the notes.

tain thee: He nev - er will suf - fer the

The second system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'tain thee: He nev - er will suf - fer the' are written below the notes.

right - eous to fall; He is at thy right hand. Thy

The third system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'right - eous to fall; He is at thy right hand. Thy' are written below the notes.

mer - cy, Lord, is great, and far a - bove the heavens; Let

The fourth system of the musical score. The melody continues in the treble staff, and the bass staff continues its accompaniment. The lyrics 'mer - cy, Lord, is great, and far a - bove the heavens; Let' are written below the notes.

none be made a - sham - od, that wait up - on thee.

BRIGHT MAY IS THERE.

KARL BÖCKER.

mf *p*

1.-4. Bright May is there, bright May is there! I nev - er saw bright

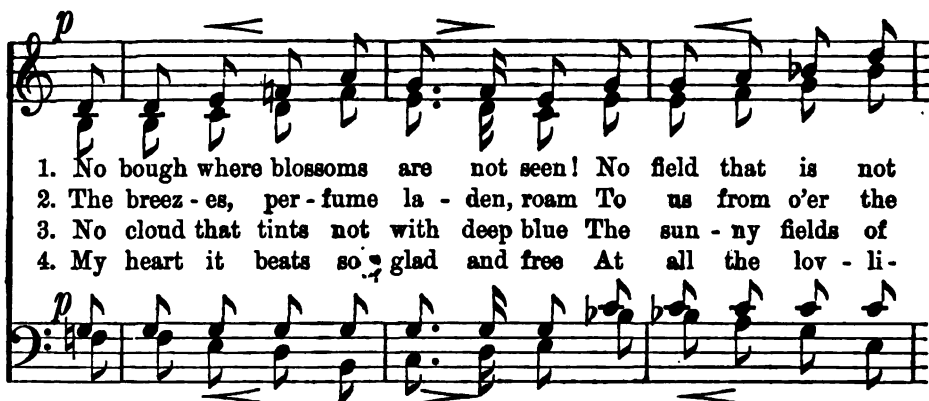
f *mf*

May so fair! Bright May is there, bright May is there! I

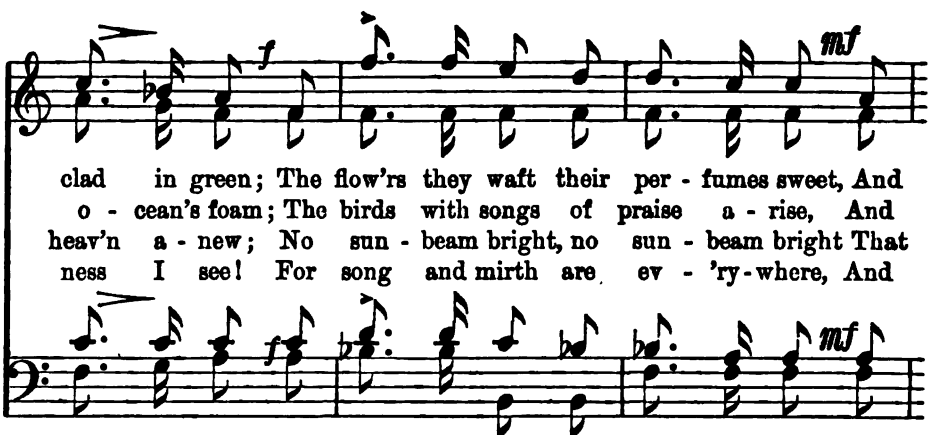
f *mf*

nev - er saw bright May so fair! Bright May is there!

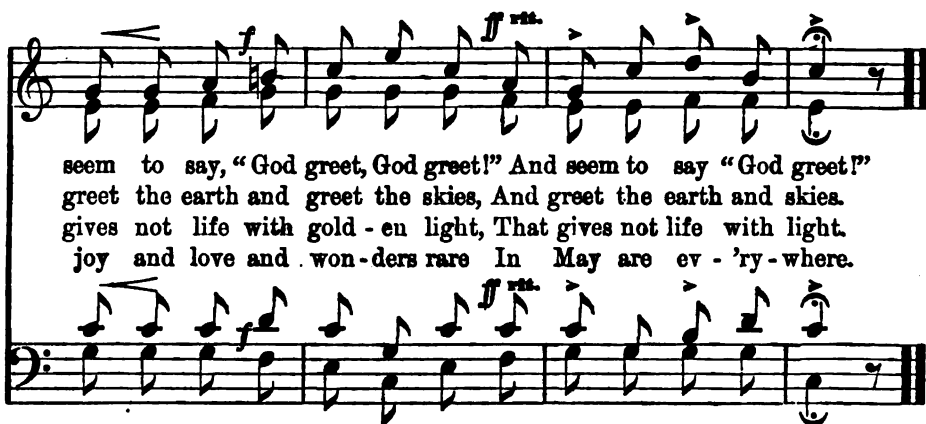
p



1. No bough where blossoms are not seen! No field that is not
 2. The breez-es, per-fume la-den, roam To us from o'er the
 3. No cloud that tints not with deep blue The sun-ny fields of
 4. My heart it beats so glad and free At all the lov-li-



clad in green; The flow'rs they waft their per-fumes sweet, And
 o - cean's foam; The birds with songs of praise a - rise, And
 heav'n a - new; No sun - beam bright, no sun - beam bright That
 ness I see! For song and mirth are ev - 'ry-where, And



seem to say, "God greet, God greet!" And seem to say "God greet!"
 greet the earth and greet the skies, And greet the earth and skies.
 gives not life with gold - en light, That gives not life with light.
 joy and love and won-ders rare In May are ev - 'ry-where.

O THOU MY HOPE, MY COUNTRY.

FRANZ ABT.

mf *mf*

1. O thou my hope, my coun - try, Un - chang - ing, faith - ful
 2. Thy beau - ty is un - chang - ing, My spir - it's cho - sen
 3. Thy mem - 'ry shall un - fad - ing Live in my in - most

mf *f* *p*

friend, Whose love no storm can weak - en, Whose faith no word can bend, — I
 bride; Un - daunt - ed I shall fol - low Thy steps, what - e'er be - tide. As
 heart; No thought shall move my spirit In which thou hast not part; Should

give to thee my heart, I give to thee my hon - or, I
 flow'rs turn to the sun, My spir - it seeks thy pres - ence, Thy
 fate our lives di - vide, My guid - ing star for - ev - er Will

give thee all, O fa-ther-land, My own dear fa-ther-land! I
 pres - ence, O my fa-ther-land, My own dear fa-ther-land! Thy
 be my own dear fa-ther-land, My own dear fa-ther-land! Will

give thee all, O fa-ther-land, My own dear fa-ther-land!
 pres - ence, O my fa-ther-land, My own dear fa-ther-land!
 be my own dear fa-ther-land, My own dear fa-ther-land!

TO THE SUNSHINE.

K. E. HERING.

1. O gold-en ray, O . . gold-en ray That glad - ens with it's
 2. Too nar-row seems my life and home, And far a - way I
 3. O gold-en ray, you think, perchance, That I, like you, must
 4. O gold-en ray, in . . a - zure skies, Let no such fool - ish

light each day; Up - on whose mag - ic cord I rise In
fain would roam, To fol - low when the sun-shine guides, To
flit and dance, That I, like you, in thoughtless bliss, Each
thoughts a - rise; You know that from the unknown shore, The

sun - ny hours to bet - ter skies. O.. gold - en ray, O..
lin - ger where the sun a - bides. O.. gold - en ray, etc.
pass - ing bud and flow'r must kiss. O.. gold - en ray, etc.
hap - py Past re - turns no more. O.. gold - en ray, etc.

gold - en ray, That glad - dens with its light each day.

THE GOLDEN SUNSHINE.

Chorus from the Opera "The Magic Flute." W. A. MOZART.

The first system of the musical score is written for voice and piano. The treble clef staff contains the vocal melody, and the bass clef staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The lyrics are: "The gol - den sunshine comes to ban - ish The sa - ble clouds of".

The second system continues the musical score. It features a mezzo-forte (*mf*) dynamic marking. The lyrics are: "night; So ig - no - rance it - self shall van - ish Be -".

The third system continues the musical score. It features a piano (*p*) dynamic marking. The lyrics are: "fore true wis - dom's light. O sa - cred Peace! from unseen".

The fourth system concludes the musical score. It features a forte (*f*) dynamic marking. The lyrics are: "E - den, Come to our hearts with bless - ings la - den, Then".

earth will be a par - a - dise... From which we shall im -

mor - tal rise, From which we shall im-mor - tal rise.

No repeat.

GLORIOUS APOLLO.

Composed by S. WEBER.

SOLO. (Repeat in Chorus.)
Andante.

Glo - rious A - pol - lo from on high be-held us Wan - d'ring to

find a tem - ple for his praise; Sent Po - ly - hym - nia

hith - er to shield us, While we ourselves such a structure might raise.

SOLO. (Repeat in Chorus.)

Thus then com-bin - ing, Hands and hearts join - ing, Sing we, in

har - mo - ny, A - pol - lo's praise. praise. A - pol - lo's praise, A -

pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.

SOLO. (*Repeat in Chorus.*)

Here ev - 'ry gen - 'rous sen - ti - ment a - wak - ing,

Mu - sic in - spir - ing u - ni - ty and joy.

SOLO.

Each so - cial pleas - ure giv - ing and par - tak - ing,

Glee and good hu - mor our hours em - - ploy.

SOLO. (Repeat in Chorus.)

Thus then com - bin - ing, Hands and hearts join - ing,

This block contains the first musical system of the solo. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Long may con - tin - ue our u - ni - ty and joy.

This block contains the first ending of the solo. It features a treble and bass staff in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. A first ending bracket is shown above the treble staff.

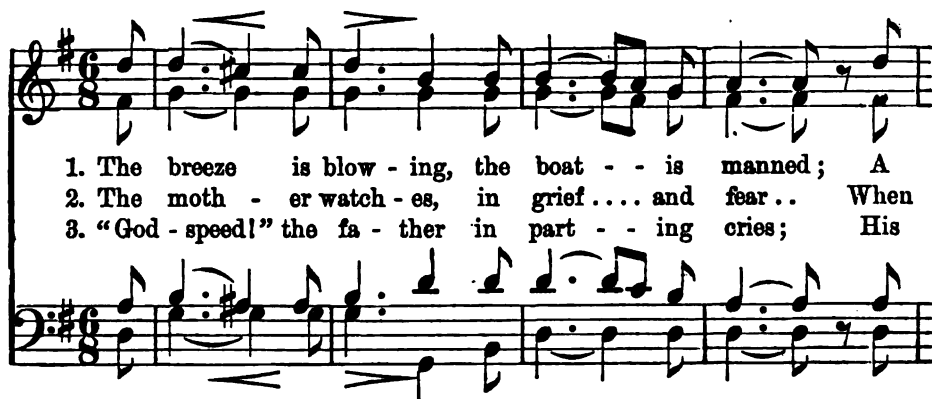
joy, our u - ni - ty and joy, our u - ni - ty and

This block contains the second ending of the solo. It features a treble and bass staff in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. A second ending bracket is shown above the treble staff.

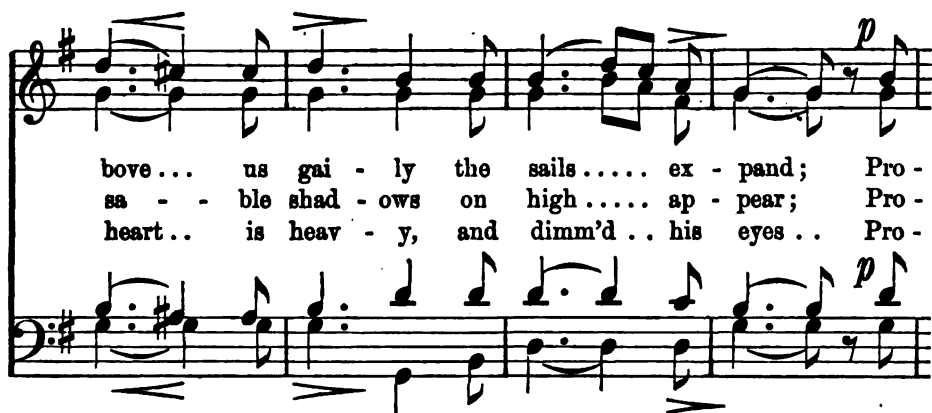
joy, our u - ni - ty and joy, our u - ni - ty and joy.

This block contains the chorus. It features a treble and bass staff in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The chorus is marked with a forte (f) dynamic and a rallentando (rall.) marking. A first ending bracket is shown above the treble staff.

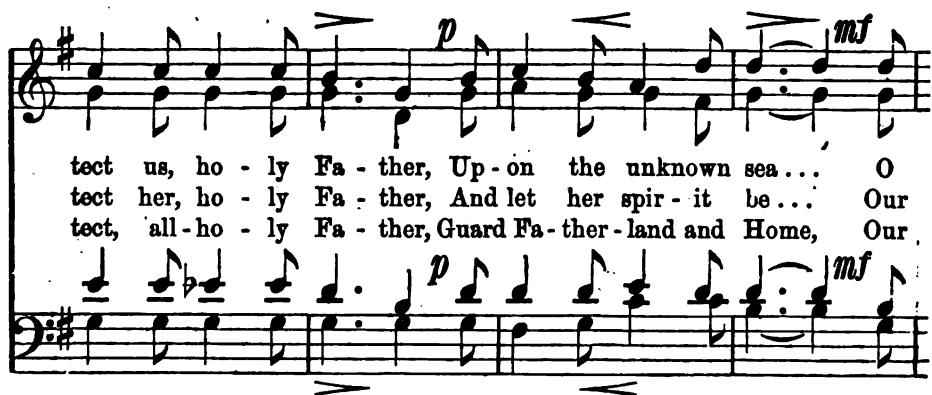
A SAILOR'S SONG.



1. The breeze is blow - ing, the boat - - is manned; A
 2. The moth - er watch - es, in grief and fear.. When
 3. "God - speed!" the fa - ther in part - - ing cries; His



bove ... us gai - ly the sails ex - pand; Pro -
 sa - - ble shad - ows on high ap - pear; Pro -
 heart.. is heav - y, and dimm'd .. his eyes .. Pro -



tect us, ho - ly Fa - ther, Up - on the unknown sea ... O
 tect her, ho - ly Fa - ther, And let her spir - it be ... Our
 tect, all - ho - ly Fa - ther, Guard Fa - ther - land and Home, Our

Fa - ther-land, O coun - try, We now must part from thee! O
 guid - ing-star for - ev - er, Up - on life's troubled sea. O
 best our price-less treas - ures, While far a - way we roam. O

fa - ther-land, fare - well, O fa - ther-land, fare - well!
 moth - er, fare thee well, O moth - er, fare thee well!
 fa - ther-land, fare - well, O fa - ther-land, fare - well!

TWILIGHT.

W. A. MOZART.

1. Gen - tly the twi - light hours are near - ing, Like an - gels
 2. Strange is that pow'r from heav'n de - scend - ing, Its ho - ly
 3. When ev - 'ning comes in a - zure splen - dor When wea - ry

fair to men ap - pear - ing; The peace - ful hours
 peace to all .. hearts lend - ing But to that one
 hearts grow soft and ten - der, How dear thy sway,

their mag - ic throw On wea - ry spir - its here be -
 whose work has been To pass the fleet - ing hours in
 how swift thy flight, Thou peace - ful, ho - ly, star - lit

low, On wea - ry spir - its here be - low.
 sin, To pass the fleet - ing hours in sin.
 night, Thou peace - ful, ho - ly, star - lit night!

O, HOW SO FAIR THE PEACE OF NATURE!

A. ROMBERG.

the peace of

O, how so fair, O, how so fair the peace of na - ture ap -

ap - pears un - to lov - - - - ing gaze,

pears un - to our lov - ing, lov - ing gaze,

O, let us all re -

gaze. O, let us all re - - - - - joyce, in

O, let us all re - joyce in

joyce in glad - ness, all re-joyce in glad -

let us all re joyce in glad
glad - ness, O, let us all re - joice in glad -

glad ness, O, let us all re - joice in glad -

ness,

ness, De - vout - ly of - fring God our praise, De - vout - ly
ness, Devout - ly offering God our praise, De - vout - ly

of - fring God our praise, De-vout-ly of - fring God our

praise. O, how O, so how so fair the
the

how so fair the

peace of na-ture ap-pears un-to our lov-ing

peace of na-ture

ap-pears un-to

gaze, . . ap-pears un-to our lov-ing

our lov-ing

gaze, ap-pears un-to our lov-ing gaze, ap-

to our lov-ing gaze, ap-pears un-to our

pears un-to our lov-ing gaze, ap-

lov - - - - ing gaze, our lov - ing gaze.
 pears un - to our lov - ing gaze.
 Ap - pears un - - to our lov - ing gaze.

HUNTING CHORUS.

From "Euryanthe." C. M. von WEBER.

f
 1. The vales are hid in the dusk of morn, When
 2. The east is tinged with the com - ing light; The

ech - oes wake to the hunt - ing - horn. The sig - nal heard, Then,
 ar - row flies with a dead - ly might. From start - led rest, On

like a bird, So swift and free, O'er hill and lea We
 moun - tain crest, The ea - gles rise To crim - soned skies, As

fol - low the ech - o - ing horn. We fol - low the ech - o - ing
ech - oes a - wake far and near. We fol - low, etc.

horn, While calls from the bu - gles, the bu - gles so clear, . . Com -

mand that the lords of the for - est ap - pear; . . With calls from the

bu - gles so clear, The lords of the for - est ap - pear.

SPRINGTIME.

LUDWIG LIEBE.

1. Blue are the heav-ens; Clear is the air; Na-ture surrounds us
 2. Fresh from the mountain Greet us the stream; Brightly its wa - ters
 3. Trees of the for - ests Mel - o - dies sing; Birds on the branches

Won-drous-ly fair.... Del - i - cate flow - ers Rise from the earth;
 Rip - ple and gleam,.. Play - ing and sparkling, Down from the hills.
 Wel-come the Spring; O, how the rap - ture Bursts on the air,

Springtime, all na - ture Laughs at thy birth, Laughs at thy
 While all the val - ley Blossoms and thrills, Blossoms and
 Wel - com - ing Springtime, Springtime so fair, Spring-time so

With *passion.* Joy ful hearts.

f rit. *p*

birth; Springtime, we greet thee with joy - ful hearts!
 thrills; Springtime, we greet thee with joy - ful hearts!
 fair; Springtime, we greet thee with joy - ful hearts!

p *f rit.* *p*

SONG OF FRIENDSHIP.

W. A. MOZART.

1. While the twi - light hours, so ten - der, Dim the
 2. All our thanks be to the Giv - er, Who has
 3. Men who dare and men who suf - fer, Come from

sun - set's dy - ing splendor, Let me clasp thy stead - fast
 filled our spir - its ev - er With a cour - age true and
 all the world and of - fer To that cause your hand and

meno cres.



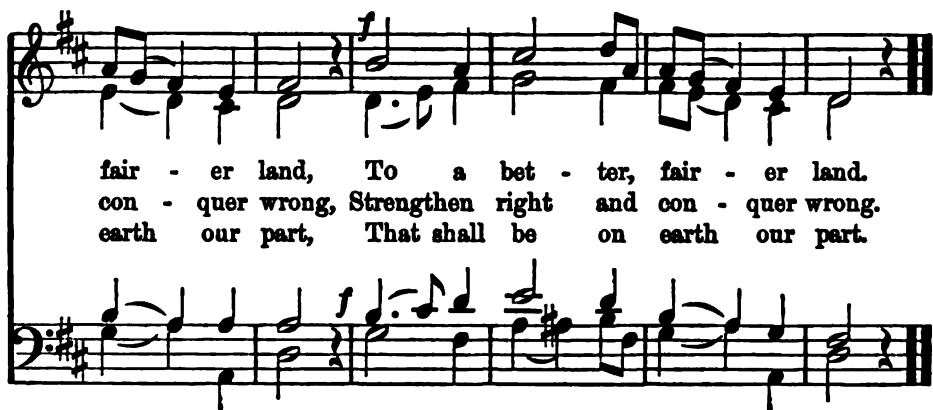
hand; Lead me to a coun - try brighter, Where the
strong! Which shall help to vir - tue lend-ing, And op -
heart! Break - ing tyr - an - ny's dread fet-ters, Mak - ing

mf



sad - dest hearts grow light - er: To a bet - ter,
pres - sion's weap - ons bend - ing, Strength - en right and
all the world our debt - ors, — That, shall be on

f



fair - er land, To a bet - ter, fair - er land.
con - quer wrong, Strengthen right and con - quer wrong.
earth our part, That shall be on earth our part.

THE ROSE.

CARL ECKERT.

1. A wild rose in the for - est, Grew by a sun - ny
 2. The sky a - bove her whis - pered, "O wild rose, why com -
 3. A hun - ter, sing - ing gai - ly, Pass'd by the love - ly

brook, A hid - den, fra - grant blos - som Be - side a
 plain? Am I not ev - er pres - ent, In sun - shine
 spot; He saw the rose, and whis - per'd, "Come, rose, and

moss - y nook, But in the spark - ling wa - ter
 and in rain?" The wild rose cried in sor - row,
 share my lot!" The wild rose nod - ded gen - tly

Gaz - ing, she thus did moan: "What help to me my
 "Ev - en with sun and rain, With bright stars and with
 "Yes, I will go with thee, For where thou art I

beau - ty If I must bloom a - lone? What help to
 moon - light, I yet a - lone re - main! With bright stars
 nev - er A - gain shall lone - ly be, For where thou

me..... my beau - ty If I must bloom a - lone?"
 and.... with 'moon-light, I yet a - lone re - main."
 art..... I nev - er A - gain shall lone - ly be."

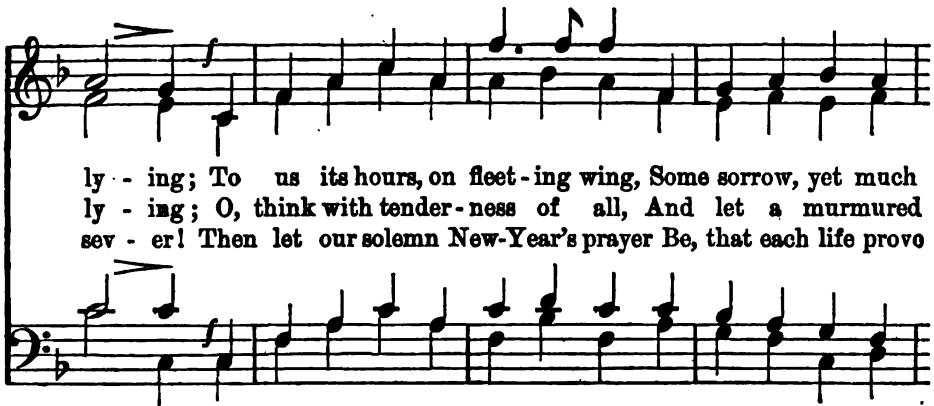
NEW-YEAR'S EVE.

J. A. P. SCHULZ.

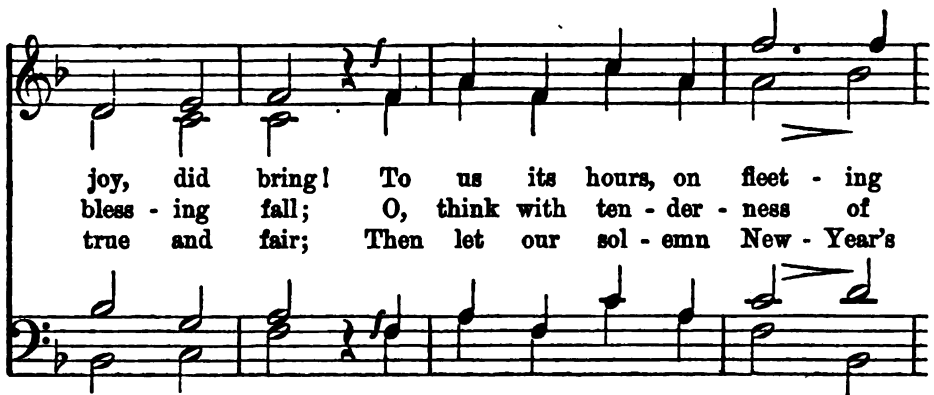
1. The pass-ing bell tolls sad - ly The death-knell of the
 2. The friends who gathered joy - ful With us one year a -
 3. O com-rades, gath-er cour - age, If e - ven part-ing

year; We'll mourn for it, my com-rades, With heart-felt sigh and
 go, In all the bloom of man-hood, Are they all here? Ah,
 nears,— For, to the true man, bless-ing In grief and death ap-

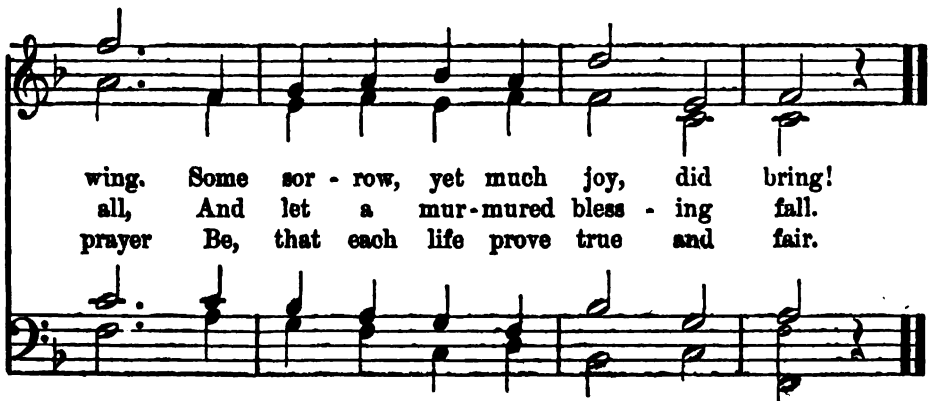
tear! To years long lost it's hy - ing, To years for-got-ten
 no! Some brave hearts now are dy - ing, While some at peace are
 pears. No earth-ly part-ing ev - er Pure hearts in Heaven can



ly - ing; To us its hours, on fleet - ing wing, Some sorrow, yet much
 ly - ing; O, think with tender - ness of all, And let a murmured
 sev - er! Then let our solemn New-Year's prayer Be, that each life prove



joy, did bring! To us its hours, on fleet - ing
 bless - ing fall; O, think with ten - der - ness of
 true and fair; Then let our sol - emn New - Year's



wing. Some sor - row, yet much joy, did bring!
 all, And let a mur - mured bless - ing fall.
 prayer Be, that each life prove true and fair.

THE SKIES RESOUND.

L. von BEETHOVEN.

f *Sf* *f*

1. The skies re - sound with the Lord's end - less glo - ry! Be -
 2. Ac - knowl - edge hum - bly the might of each won - der Which

f *Sf* *f*

Sf *p*

yond the heav'ns the song is heard The earth sings prais - es, the
 na - ture to thine eyes un - folds! Do works like these in their

Sf *p*

cres. *Sf* *f*

sea chants His glo - ry, O mor - tals, heark - en to their
 great - ness re - veal not To Thee, the rul - er of all

cres. *Sf* *f*

Who guides at e - ven the light of the
 Canst thou un - moved see these mill - ions of

pp *f* *pp* *f*

word! Who guides at e - ven, at e - ven the light of the
 world's! Canst Thou unmoved see these millions, these mill - ions of

plan - ets? Who leads the sun each new - born
be - ings, Or e'en the small - est grain of

plan - ets? Who leads the sun each new-born day, each
be - ings, Or e'en the small - est grain of dust, of

ray? dust? That when he comes in glo - ri - ous
dust? O praise Him, praise Him Who is all

beau - ty and grand - eur He lights the dark - ness with his
wis - dom and glo - ry And in His love put all thy

ray, He lights the dark - ness with his ray.
trust, And in His love put all thy trust.

SEE! THE CONQUERING HERO COMES.

G. F. HANDEL.

See! the.... con - qu'ring he - - - - ro comes,

This system features a treble and bass staff in G major (one sharp) and common time. The melody is marked *mf* and includes a trill on the word 'he'. The bass line provides a steady accompaniment.

Sound..... the trum - pets, beat..... the drums;

The second system continues the melody and accompaniment. The melody is marked *f* and includes a trill on the word 'beat'. The bass line continues with a steady accompaniment.

Sports..... pre - pare, the lau - - - - rel bring;

The third system continues the melody and accompaniment. The melody is marked *p* and includes a trill on the word 'rel'. The bass line continues with a steady accompaniment.

Songs..... of tri - umphs to him sing.

The fourth system concludes the melody and accompaniment. The melody is marked *f* and includes a trill on the word 'sing'. The bass line continues with a steady accompaniment.

f Sports pre - - pare, the lau - - - - rel bring;

Songs of tri - umph to him sing.

THE CHAPEL.

CONRADIN KREUTZER.

f What ris - es fair on the dis - tant hill When the

stars like gems the heav - ens fill? What ris - es fair on the

dim.

dis - tant hill, When the stars, ... like gems, the

dim.

dis - - tant hill.

heav - ens fill? A chap - el there stands, so still and

.....

1st.

small, Whose al - tar is read - y to wel - come all.

2nd.

wel - come all, Whose al - tar is read - y to wel - come all.

mp

What are those tones that, so strange - ly sweet, So

> cresc.

sol - emn - ly calm, the pil - grim greet? What are those

tones that, so strange - ly sweet, So sol - emn - ly calm, The

sweet.

mp

pil - grim greet? The ho - ly fa - thers are sing - ing

.....

there; The sa - cred song fills the eve - ning air,

eve - ning air, The sa - cred song fills the eve - ning air.

What are the sounds that the zeph - yrs bear On

pin - ions of light, through earth and air? What are the

sounds that the zeph - yrs bear On pin - ions of light through

bear?

earth and air? It is the bell which the pil - grims

.

calls To per - fect rest in those sa - cred halls,

1st.

sa - cred halls, To per - fect rest in those sa - cred halls.

2nd.

SICILIAN SONG.

1 { Lord, dis - miss us with thy bless - ing,
 Let us each, Thy love pos - sess - ing,
 2 { Thanks we give and ad - o - - ra - - tion
 May the fruit of Thy sal - va - - tion

Fill our hearts with joy and ... peace; }
 Tri - umph in re - - deem - ing ... grace; }
 For Thy gos - pel's joy - ful ... sound; }
 In our hearts and lives a - - bound; }

O, ... re - - fresh us, O, ... re - - fresh us,
 May Thy pres - ence, May Thy pres - ence,



pf *dim.*

Trav - 'ling through this wil - der - ness.
With us .. ev - - er - - more be ... found.

pf *dim.*

EVENING SONG.

FRANZ KUHLAN.



p

1. Un - der all the trees is rest; No evening breeze, on
2. Grief and sin, be - neath the sky, For peace, each hastening
3. Peace beyond the stars is found; From there a ho - ly,

p



p

care - less quest, Pass - es by; The wea - ry birds now are
mo - ment, cry Un - to Heaven! The leaves are fall - ing in
sil - v'ry sound Floats to earth; 'Tis heav'nly mu - sic that

p

sleep - ing. Hope and wait, hope and wait, Thou, too,
 au - tumn, Hope and wait, hope and wait, Thou, too,
 ech - oes, Hope and wait, hope and wait, Thou, too,

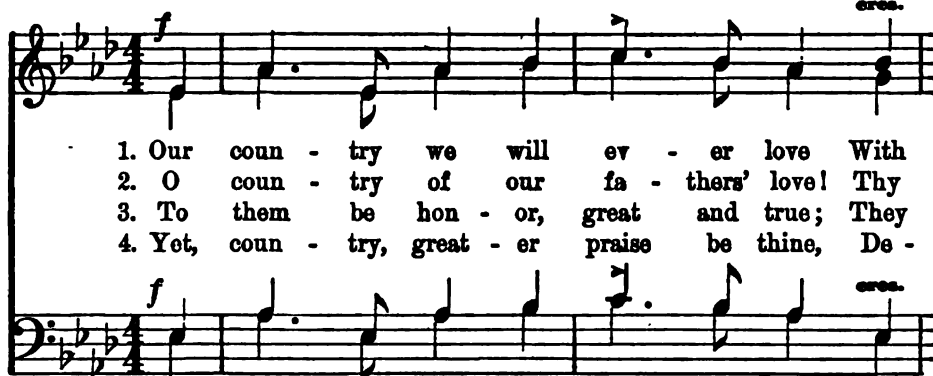
thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt rest' ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt sing this song! Hope and wait, hope and wait, Thou, too,

[1.-2.] Thou shalt rest
 [2.] Thou shalt sing *rit.*

thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt sing this song, Thou shalt sing this song!

NATIONAL SONG.

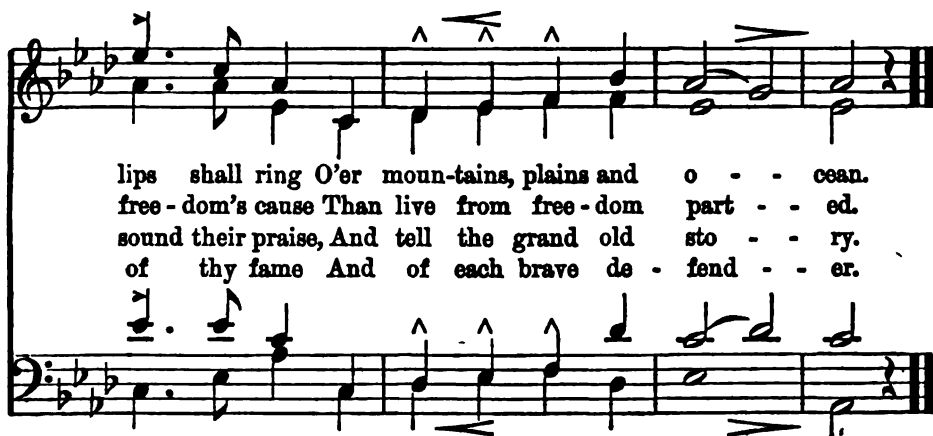
ALBERT METHFESSEL.



1. Our coun - try we will ev - er love With
 2. O coun - try of our fa - thers' love! Thy
 3. To them be hon - or, great and true; They
 4. Yet, coun - try, great - er praise be thine, De -



child - like, deep de - vo - tion; Its praise - es from our
 sons were no - ble heart - ed; More pleased to die in
 died, yet live in glo - ry; And a - ges shall re -
 serv - ing love so ten - der; O, make us worth - y



lips shall ring O'er moun-tains, plains and o - - cean.
 free-dom's cause Than live from free-dom part - - ed.
 sound their praise, And tell the grand old sto - - ry.
 of thy fame And of each brave de - fend - - er.

THE HUNTER'S FAREWELL.

MENDELSSON-BARTHOLDY.

1. Who built thee, thou for - est grand, On the moun - tain o - ver
 2. In the world is grief and pain; Here, the deer in peace are
 3. 'Neath thy shade, the vows we make We will sa - cred - ly keep

yon - der? I can praise, and can but won - der At the la - bor
 roam - ing, While a - far, a - mid the gloam - ing, Ech - oes hunt - ing
 ev - er, Though we from thy peace must sev - er, In the world our

of His hand, can but won - der At the
 horn's re - frain, 'mid the gloam - ing, Ech - oes
 part to take, we must sev - er, In the

decresc.

la - bor of his hand. *pp* Fare thee well! Fare thee
 hunt-ing-horn's re - frain. Fare thee well! etc.
 world our part to take. Fare thee well! etc.

pp Fare thee well!

pp Fare thee well! *p* Fare thee well! *cresc.*

well! Fare thee well, O for - est
 Fare thee well! Fare thee well!

cresc.

f *dim.* *pp*

fair! Fare thee well! Fare thee well, O for - est fair!

COME TO THE FOREST.

A. BILLETER.

mf

1. O, leave the scenes of rest - less life, Of sor - row,
 2. With - in that sa - cred place no word Of strife or

mf

grief, and end - less strife, And to the sun - ny
an - ger should be heard, — It des - e - crates a

wood - lands flee, Where man at peace with man may be; To
tem - ple fair, And stains the sweet - ness of the air. O

for - ests where the bend - ing boughs New glad - ness to the soul im -
heart all full of pal - try pride! Come, leave thy thoughts of world - ly

part; Where ev - 'ry flow'r a sto - ry tells that o - ven
good, And 'neath these sun - ny boughs re - vere The pow'r, that

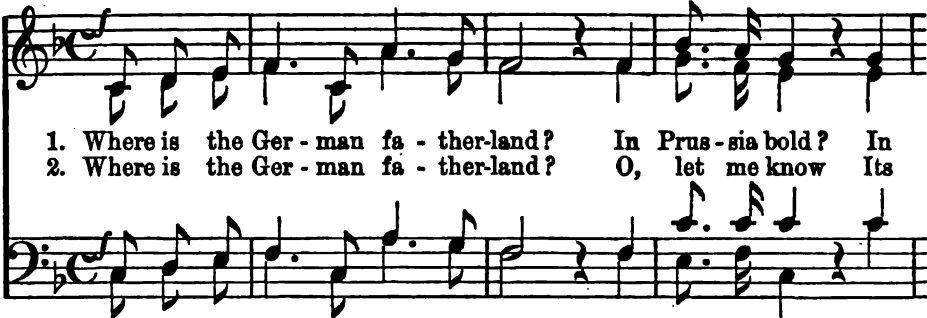
f cheers the sad - dest heart! The for - est, grand and free! The
nev - er heart with - stood! The for - est, grand and free! etc. *f*

mf for - est, grand and free! Those sun - ny groves whose fra - grant
mf

f air Seems la - den with an un - said prayer; Those sun - ny groves whose
f

rit. fra - grant air Seems la - den with an un - - said prayer. *f*

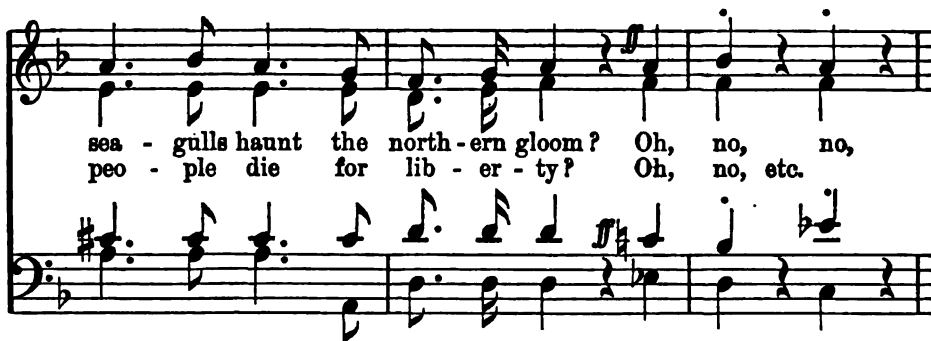
THE GERMAN FATHERLAND.



1. Where is the Ger - man fa - ther-land? In Prus - sia bold? In
 2. Where is the Ger - man fa - ther-land? O, let me know Its



Swa - bia old? Or where the Rhine-grapes pur - ple bloom, Or
 glo - rious name! Is't Swit - zer - land, the brave and free, Whose



sea - gulls haunt the north - ern gloom? Oh, no, no,
 peo - ple die for lib - er - ty? Oh, no, etc.



no, The Fa - ther - land is great - er yet, The Fa - ther

land is great - er yet. Where is the Ger - man fa - ther -

land? O, let me know its glo - rious name! Where e'er the

dolor.

Ger - man heart has poured Its love, in song, to God our

Lord, There shall it be, There shall it

There shall it be,

be, There, comrades brave, there shall it

There shall it be, yes,

be, There, comrades brave, there shall it be. That

be,
area.

is the Ger-man fa-ther-land! O God a-bove, stretch

forth Thy hand, Pro- tect Thy sons so brave and bold, Their

delee.

coun - try with thy love en - fold. That is thy

land, that is thy land, That is thy land, that is thy land, That, comrade

That is thy land.....

that is thy land,.....

brave, that is thy land, That, com - rade brave, that is thy

land, That, com - rade brave, that is thy land!

land.....

land, That, com - rade brave, that is thy land!

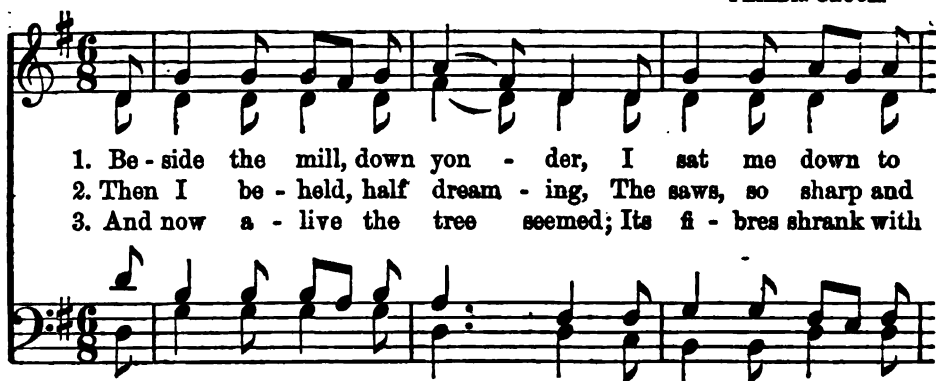
land.....

land, That, com - rade brave, that is thy land!


land.....

THE SAW-MILL.

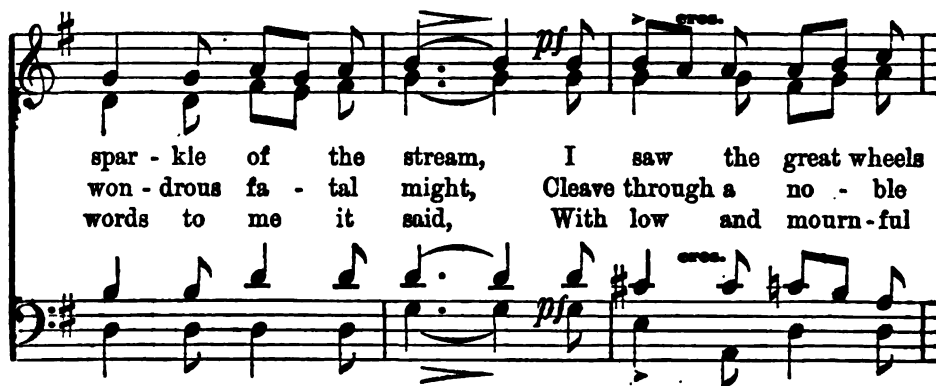
FRIEDR. GLUCK.



1. Be - side the mill, down yon - der, I sat me down to
 2. Then I be - held, half dream - ing, The saws, so sharp and
 3. And now a - live the tree seemed; Its fi - bres shrank with



dream; I saw the great wheels turn - ing, The
 bright, Cleave through a no - ble fir - - tree With
 dread; With low and mourn - ful ca - - dence, These



spar - kle of the stream, I saw the great wheels
 won - drous fa - tal might, Cleave through a no - ble
 words to me it said, With low and mourn - ful

turn - - ing, The spar - kle of the stream.
fir - - - tree With won - drous fa - tal might.
ca - - - dence These words to me it said:

4 "Thou, wand'rer, well hast chosen
Thy time to come to me!

[: For thee alone I suffer,
And I must die for thee!:]

5 "For thee a cell so narrow,
Shall from my heart be made,

[: And thy sad heart, and weary,
Within at rest be laid." :]

6 Four planks I then heard falling;
My heart with fear was filled,—

[: But when I fain would question,
The noisy wheels were stilled. :]

THE EVENING-BELLS.

C. S. von SECKENDORF.

1. See how the glo - ri - ous sun - set Col - ors the grove with its
2. Safe - ly, till morning dawns smil - ing, Rest we in Heaven's own

gold! See how the bright stars of ev - 'ning Shine out in
care; Prais - ing, on joy - ous - ly wak - ing, Morn - ing so

numbers un - told! In the dis - tance, bells toll for the
wondrously fair. In the dis - tance, etc.

death of the day; Sing on, bells, ring

on, bells, The sad, self - same way, — Toll - ing, when

twi - light has fled, The death of the mirth - ful day.

HARK, THE LARK.

Words from "Cymbeline."

Glee by DR. COOKE.

Hark! hark! the lark at heav'n's gate sings; Hark!

hark! the lark at heav'n's gate sings... And

Phœ - bus 'gins a - rise, His steeds to
His steeds to wa - ter at those
His steeds to wa ter

wa - ter at those springs On chal - ic'd flow'rs that
springs On chal - ic'd flow'rs that
at those springs On chal - ic'd flow'rs that

1st. 2nd.

ma - ry - buds be -

lies; lies; And wink - ing, And wink - ing

And wink - ing ma - ry -

gin To ope their gold - - - - - en eyes, And wink - ing

ma - ry - buds be - gin To ope, wink - ing

buds be - gin To ope, be -

buds be - gin To ope, be -

ma - ry - buds be - gin To ope their gold - - en eyes; With

gin - to ope their gold - en eyes;

gold - - en eyes;

ev - 'ry thing that pret - ty is, My la - dy sweet, a -

rise, My la - dy sweet, a - rise, My la - dy sweet, a -

This system contains the first two staves of music. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are written below the treble staff.

rise; With ev - 'ry thing that pret - ty is, My la - dy sweet, a -

This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the treble staff.

rise, a - rise, a - rise, My la - dy sweet, a

This system contains the next two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the treble staff.

rise, And wink - ing rise, a - rise . . .

1st. 2nd.

and wink . . ing

This system contains the final two staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are written below the treble staff. The system includes first and second endings, indicated by '1st.' and '2nd.' above the staves. The first ending leads back to the beginning of the phrase, and the second ending concludes the piece with a double bar line.

HUNTING SONG.

G. M. von WEBER.

(Echo.) (Echo.)

1. A - way, a - way, a - way, a - way! The wood-lands
 2. Fare - well, fare - well, fare - well, fare - well! The night in
 3. A - way, a - way, a - way, a - way! The a - zure

(Echo.) (Echo.)

fair in - vite, A - way, a - way, With mag - ic might, with
 part - ing said, Fare - well, fare - well! Then swift - ly fled, then
 glow - ing light, The light, the light, The world so bright, the

(Echo.)

mag - ic might, At joy - ous break of day, At
 swift - ly fled O'er hill and nest - ling dell, O'er
 world so bright, Tempts us a - way, a - way, Tempts

joy - ous break of day! A - way to the chase, to the
hill and nest - ling dell. A - way to the chase, etc.
us a - way, a - way! A - way to the chase, etc.

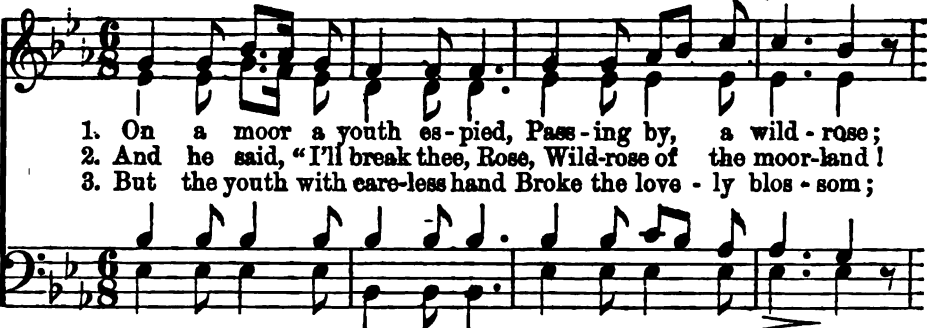
chase, a - way, At break of the glo - ri - ous, sun - ny day!

Tra la, tra la, tra la, tra la, Tra

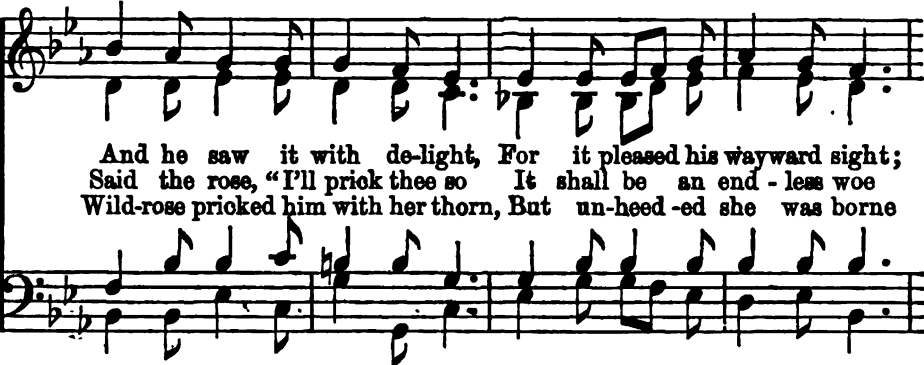
la, tra la, tra la, Tra la, tra la, tra la!

WILD ROSE OF THE MOORLAND.

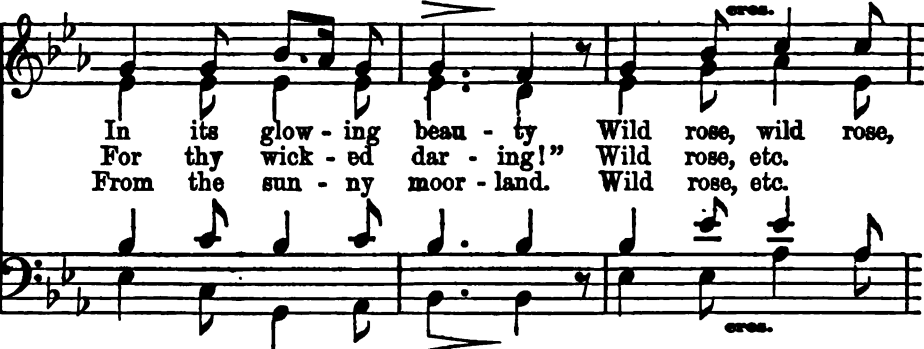
HENRICH WERNER.



1. On a moor a youth es-pied, Pass-ing by, a wild-rose;
 2. And he said, "I'll break thee, Rose, Wild-rose of the moor-land!
 3. But the youth with care-less hand Broke the love-ly blos-som;



And he saw it with de-light, For it pleased his wayward sight;
 Said the rose, "I'll prick thee so It shall be an end-less woe
 Wild-rose pricked him with her thorn, But un-heed-ed she was borne



In its glow-ing beau-ty Wild rose, wild rose,
 For thy wick-ed dar-ing!" Wild rose, etc.
 From the sun-ny moor-land. Wild rose, etc.



wild rose red, Wild rose of the moor-land.

FAREWELL, O LITTLE VILLAGE.

FR. SILCHER.

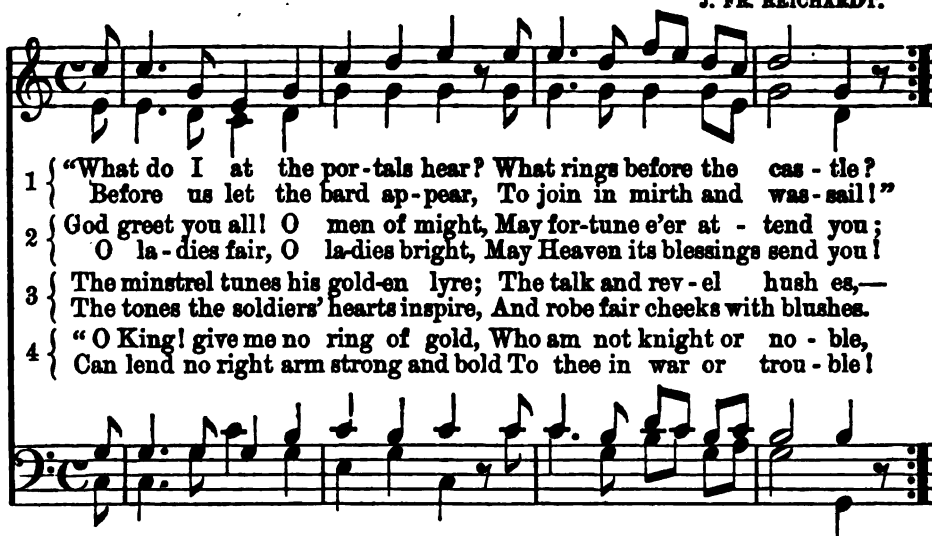
1. Fare thee well! O lit - tle vil - lage, Fare thee well! my childhood's
 2. But each youthful heart is yearn-ing In the world to try at
 3. Far a - way, in unknown countries, Un - der oth - er, stranger
 4. And we gaze with wist-ful long-ing Towards our childhood's simple

. home; Fa - ther, moth - er, sor - row - strick - en, See me
 length, Nev - er doubt-ing, nev - er fear - ing New - born
 skies, Once un - heed - ed, ten - der tok - ens Of a
 home, From whose threshold fame or rich - es Ne'er should

from thy threshold roam, . . . See me from thy threshold roam.
 wis - dom, new-born strength, New-born wisdom, new-born strength.
 per - fect love a - rise, . . . Of a perfect love a - rise.
 tempt our steps to roam, . . . Ne'er should tempt our steps to roam.

THE MINSTREL.

J. FR. REICHARDT.

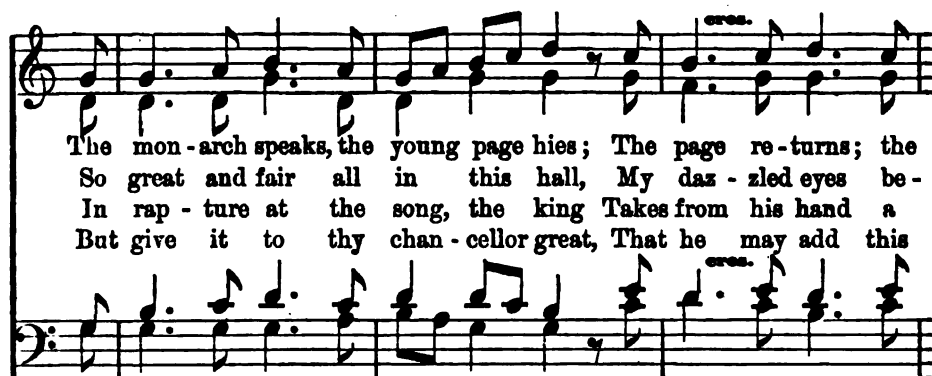


1 { "What do I at the por-tals hear? What rings before the cas - tle?
Before us let the bard ap-pear, To join in mirth and was-sail!"

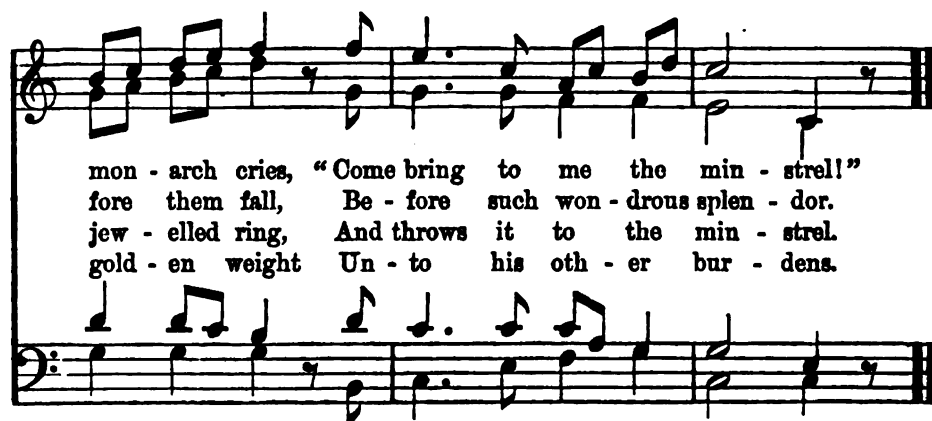
2 { God greet you all! O men of might, May for-tune e'er at - tend you;
O la-dies fair, O la-dies bright, May Heaven its blessings send you!

3 { The minstrel tunes his gold-en lyre; The talk and rev-el hush es,—
The tones the soldiers' hearts inspire, And robe fair cheeks with blushes.

4 { "O King! give me no ring of gold, Who am not knight or no - ble,
Can lend no right arm strong and bold To thee in war or trou - ble!



The mon-arch speaks, the young page hies; The page re-turs; the
So great and fair all in this hall, My daz-zled eyes be-
In rap-ture at the song, the king Takes from his hand a
But give it to thy chan-celler great, That he may add this



mon - arch cries, "Come bring to me the min - strel!"
fore them fall, Be - fore such won - drous splen - dor.
jew - elled ring, And throws it to the min - strel.
gold - en weight Un - to his oth - er bur - dens.

5.

As in the wood the free bird sings,
 In careless, happy measure,
 So from my heart the music springs,
 Untouched by golden treasure;
 But if one boon I may call mine,
 Then let them bring a draught of wine
 To me in golden goblet!

6.

From golden cup he drank the wine:
 "O draught of deepest pleasure!
 O happy roof, what joy is thine,
 Where giving has no measure!
 If fortune always is thy prize,
 Then let thy thanks to heaven arise,
 As for this draught I thank thee!"

IN APRIL.

J. EICHBERG.

Andante.

1. O dew - y, sweet, spring ev'ning, Thou art to me so dear; The
 D. C. - A song like this sweet ev'ning I fain would sing, in vain! The

crec. *dim.* *Fine.*

skies with clouds are cur - tained, A star but here and there.
 tone, so soft, so gen - tle, I nev - er shall at - tain.

The air, so warm and balm-y, Breathes like the breath of love; Each

D. C.

breeze a vio - let per-fume Wafts up to me a - bove....

AT REST.

CARL KLOSS.

pp

1. Be - low there is rest, in a nar - row
 2. Now wel - come the peace once the spir - it's
 3. The soul then no more tries to hide its

pp

pp

cell; The wea - ry there slum - ber at peace and
 fear, For through it all sor - row shall dis - ap -
 pain; The heart bur - ied here will not beat a -

pp

mf

well: For e'en at bright noon - tide they calm re -
 pear; Though strong be the heart, in the no - blest
 gain: Though storm - winds may gath - er, and storm - winds

mf

pose;— No more can the sun - shine their eyes un - close.
 life At last it will sick - en of grief and strife.
 blow, The still sleep - er heeds not their might be - low.

AND NOW WE PART, WITH MIRTH AND SONG.

L. CHR. ERK.

1. And now we part, with mirth and song; Fare -
 2. A song of love and thanks we bring To
 3 The sha - dy for - est seems to hear The

well, O for - est fair! Fare - well, O sun - ny
 thee, be - fore we part: O, when the win - ter's
 part - ing words we say; Its leaf - y branch - es

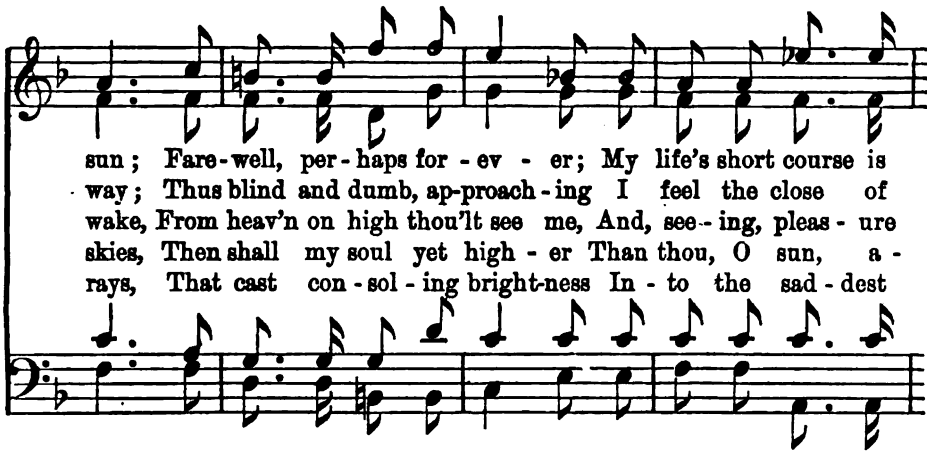
mead - ows, And flit - ting noon - day shad - ows: Fare -
 sad - ness Is lost in spring-time's glad - ness, Then
 bend - ing, While home-ward we are wend - ing, Seem

well, O per - fumed air; Fare-well, O for - est fair!
 take us to thy heart, And bid us ne'er de - part.
 soft - ly now to pray, "Come back, come back, ah, ... stay!"

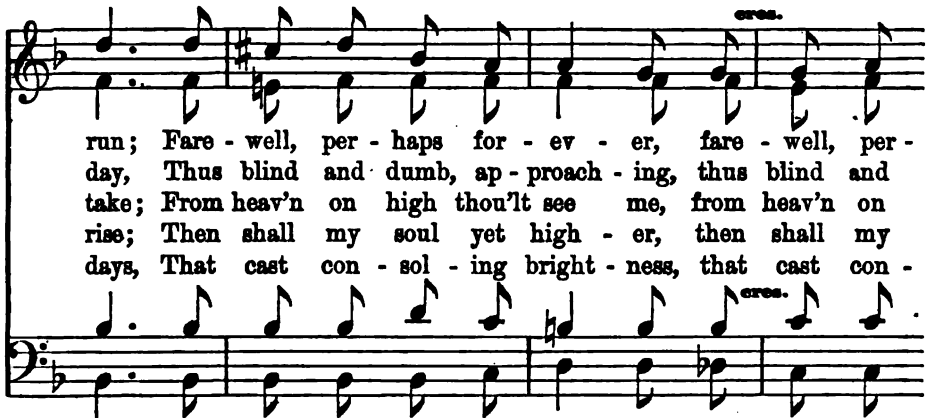
TO THE SUN.

L. von BEETHOVEN.

1. Fare - well, in ra - diant splen - dor, Thou dy - ing, pur - ple
 2. The last song I would ut - ter, Thy ra - diance takes a -
 3. If, from un - cer - tain slum - ber, A - gain on earth I
 4. But if death's might - y pin - ions, Bear me to oth - er
 5. My thanks to thee I of - fer, For all thy gold - en



sun; Fare-well, per-haps for - ev - er; My life's short course is
 way; Thus blind and dumb, ap-proach - ing I feel the close of
 wake, From heav'n on high thou'lt see me, And, see - ing, pleas - ure
 skies, Then shall my soul yet high - er Than thou, O sun, a -
 rays, That cast con - sol - ing bright-ness In - to the sad - dest



run; Fare - well, per - haps for - ev - er, fare - well, per -
 day, Thus blind and dumb, ap - proach - ing, thus blind and
 take; From heav'n on high thou'lt see me, from heav'n on
 rise; Then shall my soul yet high - er, then shall my
 days, That cast con - sol - ing bright - ness, that cast con -



haps for - ev - er; My life's short course is run.
 dumb, ap - proach - ing I feel the close of day.
 high thou'lt see me, And, see - ing, pleas - ure take.
 soul yet high - er Than thou, O sun, a - rise.
 sol - ing bright-ness In - to the sad - dest days.

JOYOUS SPRING.

1. Spring-time, in her gold-en bloom, Once to earth de-scend-ed;
 2. And the love-ly gold-en days, Ban-ish pain and sor-row;
 3. From the southern groves in throngs, Joy-ous birds come wing-ing;
 4. Let the tale each spring day tells Be for-got-ten nev-er!

Broke the win-ter's spell of gloom, Asked not al-ma-nac or seer
 O-dors sweet, un-spok-en praise, In-cense-like, from plain and hill,
 While their new-learnt trills and songs Fill the a-zure, sun-ny space
 That we too should joy-ous be, Mer-ry, like the birds, with song,—

If her glo-ry might ap-pear; Came, and earth un-bend-ed.
 Rise, and earth with rap-ture fill,— With a new-born glad-ness.
 With a sweet and won-drous grace, Peace and blessings bring-ing.
 Mer-ry as the day is long, Sing-ing, danc-ing ev-er!

THE NIGHTINGALE.

1. Night-in - gale, I hear thee sing - ing; With thy
 2. Night-in - gale, O tell me wheth - er Thou dost
 3. Night-in - gale, a - gain I hear thee,— In the
 4. In some grove thou wilt dis - cov - er Where thy


song the woods are ring-ing; And my heart, in rap - ture
 rove on hill or heath-er? Tell me on what fra - grant
 gloam-ing thou art near me; Searching wear - i - ly and
 ab - sent lord doth hov - er; Greet him in the moon - light

sweet, Song and bird and twi - light greet.
 bough Thou hast built thy dwell - ing now?
 late For thy lit - tle, tru - ant mate.
 pale; For me greet him, night - in - - gale!


A CHIEFTAIN TO THE HIGHLANDS BOUND.

R. L. DE PEARSALL.

Andantino.



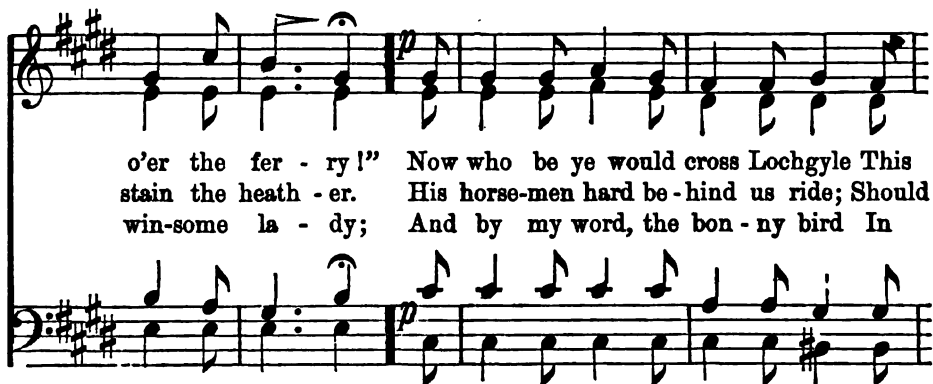
1. A chief - tain to the Highlands bound Cries " Boatman, do not
 2. " And fast be - fore her fa - ther's men Three days we've fled to -
 3. Out spoke the har - dy Highland wight, "I'll go, my chief, I'm



tar - ry, And I'll give thee a sil - ver pound To row us
 geth - er, For should he find us in the glen, My blood would
 read - y; It is not for your sil - ver bright, But for your



o'er the fer - ry!" Now who be ye would cross Lochgyle This
 stain the heath - er. His horse-men hard be-hind us ride; Should
 win-some la - dy; And by my word, the bon - ny bird In



dark and storm - y wa - ter? "O I'm the chief of
they our steps dis - cov - - er, Then who would cheer my
dan - ger do not tar - - ry; So though the wave are

Ul - va's isle, And this, Lord Ul - lin's daugh - ter."
bon - ny bride When they have slain her lov - er?"
rag - ing white I'll row you O'er the fer - ry."

4. By this the storm grew loud a - pace, The wa - ter-wraith was
5. "O haste, then, haste! the la - dy cries, Though tempests round us

shriek - ing; And in the scowl of heav'n each face Grew dark as
gath - er; I'll meet the rag - ing of the skies But not an

they were speak-ing. But still, as wild-er blew the wind, And
an-gry fa-ther." The boat has left a storm-y land, A

as the night grew drear-er, A-down the glen rode
storm-y sea be-fore her, When oh! too strong for

arm-ed men,— Their tram-pling sound-ed near-er.
hu-man hand, The tem-pest gath-er'd o'er her.

6. And still they row'd amidst the roar Of wa-ters fast pre-
7. "Come back, come back!" he cried in grief, A-cross the storm-y

vail - ing; Lord Ul - lin reached that fa - tal shore; His wrath was
wa - ter; "And I'll for-give your High-land chief, My daugh - ter,

changed to wail - ing; For, sore dismay'd, thro' storm and shade, His
oh, my daugh-ter!" 'Twas vain: the loud waves lashed the shore, Re-

child he did dis - cov - - er: One love - ly hand she
turn or aid pre - vent - ing; The wa - ters wild went

stretched for aid, And one was round her lov - er.
o'er his child, And he was left la - ment - ing.

THE ALPINE HUNTER.

FERD. HUBER

1. In the vale I am a stranger, Life and joy are on the
 2. When the ear - ly dawn is breaking, Then the glo - rious chase be -
 3. Where the brav - est spir - its trem - ble, Where the bold - est dare not
 4. Oft - en, too, the fear - less hunt - er Sleeps his last up - on the

hills; For the care - less, hap - py ran - ger, Heeds no thought of
 gins. Wife and child - ren, cease your sor - row, Fath - er will re -
 go, Where the moun - tain streams are pour - ing, While the i - cy
 hills; While the wife at home is weep - ing, He the dream - less

fear or dan - ger, Life and joy his bo - som fills Far a -
 turn to - mor - row; For the love of heav - en fills With its
 winds are roar - ing, And the crags rise bold and high, There to
 sleep is sleep - ing, Till the judg - ment trum - pet thrills To a -

way on sun - ny hills, Far a - way on sun - ny hills.
 grace the high - est hills, With its grace the high - est hills.
 roam is per - fect joy, There to roam is per - fect joy.
 wak' - ning plains and hills, To a - wak' - ning plains and hills.

pp Tra la . la la la la la la la la la, *mf* 3 Tra

mf la la la la la la la, Tra la la la la la. *cres.* *rit.*

RATTLIN', ROARIN' WILLIE.

R. SCHUMANN.

SOLO. *Moderate.* *fp* O, rat - tlin', roar - in' Wil - lie, ye hur - ried

to the fair, A think-in' to sell your old fid-dle.

p O Wil-lie, *pp* O Wil-lie, *fp* why went you there? But **CHORUS.** *p*

part-in' wi' his fid-dle, The saut tear came in his

e'e; O rat-tlin', roar-in' Wil-lie, *p* Poor Wil-lie, *pp* poor

SOLO.

Wil - lie, how sad was he! O Wil - lie, come

sell your old fid - dle, Your fid - dle sae fine, sae fine, O

Wil - lie, come sell your old fid - dle, And buy just a pint of

Tutti.

wine. Nae, if I should sell my old fid - dle, The warl sure would

Tutti.

For mon - y a rant - in' day,.....

think me mad, For mon - y a ran - tin'

For mon -

boys,

day, boys, With this old fid - dle I've had, With this, with

rant - in' day,

this old fid - dle I've had, As I cam by Croch -

al - lan, I can - nily bee - kit - ben; That rat - tlin',

I can - nily bee - kit - ben;



roar - in' Wil - lie, He sat at yon board en'. They



lis - ten'd a' to Wil - lie, And fid - dle gai - ly did.



he. O rat - tlin', roar-in' Wil - lie, Ye're wel - come, ye're



wel - come, Ye're wel - come hame to me, to me.

"THE LOVELY ADELAIDE."

Allegretto.

VOLKSLIED.

Our vil - lage girls are come - ly, But none with her com -

The first system of the musical score for 'The Lovely Adelaide'. It consists of a treble and bass staff in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto.' and the dynamic is 'mf'. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are 'Our vil - lage girls are come - ly, But none with her com -'.

pare; By her they all look home - ly, She is so wondrous

The second system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'pare; By her they all look home - ly, She is so wondrous'.

fair; And then, sweet maid! At home, a - broad, she's fam'd; By both

The third system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'fair; And then, sweet maid! At home, a - broad, she's fam'd; By both'.

young and old she's nam'd "The love - ly Ad - - e - laide."

The fourth system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'young and old she's nam'd "The love - ly Ad - - e - laide."'. The system ends with a double bar line. There are 'rall.' markings above the final notes of both staves.

Her blue eye, shin-ing bright - ly, A spell will o'er you

cast; You'll not 'es - cape her light - ly,— To gaze she holds you

fast; And then, sweet maid! At home, &-broad, she's fam'd; By both

young and old she's nam'd "The love-ly Ad - - - e - laide."

mp

Of flow'rs we have the fair - est, To deck our hills in

May; But gath - er all the rar - est, She's fair - er still than

mp *mf*

they; And then, sweet - maid! At home, a - broad, she's fam'd; By both

mp *mf* *pp* *rall.*

young and old she's nam'd "The love - ly Ad - - - e - laide."

O NATIVE LAND.

I. F. REICHARDT.

1. O na - tive Land! O na - tive Land! Filled are our
 2. O na - tive Land! O na - tive Land! Be thou a

hearts with love for thee, Home of all Truth and Lib - er -
 cham - pion strong and bold, And with thy love the weak up -

ty! In grief and pain, We shall re - main
 hold! If but in God Thou dost be - lieve,

Faith - ful to thee, O na - tive Land, O na - tive Land!
 The no - blest deeds Thou wilt a - chieve, O na - tive Land!

FELLOW-PASSENGERS.

R. SCHUMANN.

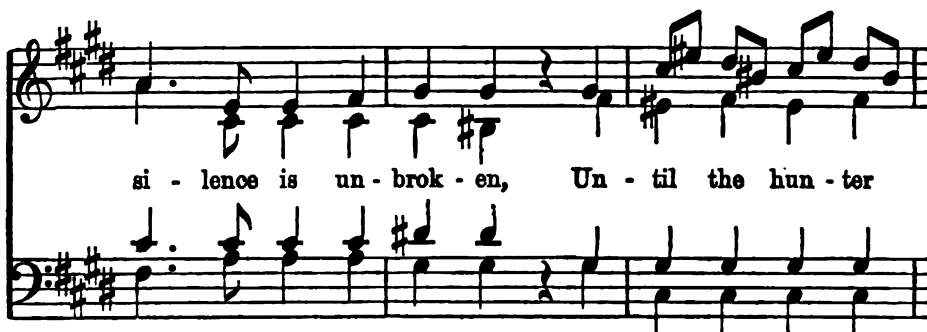
Moderato.
mf



The bark is light-ly glid - ing, O'er rip-pling bil-lows



rid - ing, And not a word is spok - en; The



si - lence is un - brok - en, Un - til the hun - ter



tak - eth His bu - gle and a - wak - eth The

ech - oes with its sound - ing, That thith - er comes re -

bound - ing. The trav - 'ler near him lay - eth His

staff, And soft - ly play - eth The flute, with sil - v'ry sad -

ness, a - gainst the bu - gle's mad - ness ; Yon lass, a - fraid of

speak - ing, The chain of si - lence break - ing, Now lifts her

voice in sing - ing, While still the horn is ring - ing. The

boat - men list with pleas - - ure, And, row - ing, beat to

meas - - ure. Thus on the bark is go - ing, With

La la **SOLO.** la la.

mu - sic round it flow - ing.

Allegro breve. **Sf**

Ah, now on shore we're land - ing; As friends to-gether

Sf

stand - ing, Our part - ing words are giv - en; May we all

meet in heav - en. Yes, ah, yes!

WAR SONG

OF THE NORMAN BARON TAILLEFER AT THE BATTLE OF HASTINGS.

R. L. DE PEARSCALL.

On, gen - tle Nor - mans! Think of Ro - land!

The first system of the musical score is written in 3/2 time with a key signature of two sharps (F# and C#). It consists of a treble and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "On, gen - tle Nor - mans! Think of Ro - land!"

Fair is his guer - don who dies on the field!

The second system of the musical score continues the melody and accompaniment. The lyrics are: "Fair is his guer - don who dies on the field!"

Bless - ed and hon - our - ed here and here - af - ter,

The third system of the musical score continues the melody and accompaniment. The lyrics are: "Bless - ed and hon - our - ed here and here - af - ter,"

Lives e'en in death the man who scorns to yield.
death the man who scorns to yield.

The fourth system of the musical score concludes the piece. The lyrics are: "Lives e'en in death the man who scorns to yield." and "death the man who scorns to yield."

Nev - er in dan - ger quail - ed our fa - thers;

Free and un - daunt - ed they sought out re - nown!

Let us then prove our - selves wor - thy of Ro - land!

On, gen - tle Nor - mans, we strike for a crown!

Hon - or in - vites us! Who can re - fuse her?

No Nor - man war - rior Would shun jeep - ard - y!

mp Ro - land's great spir - it looks down on our stand - ards,

area. Beck - ons us on - ward to vic - to - - ry!
area. *ff*

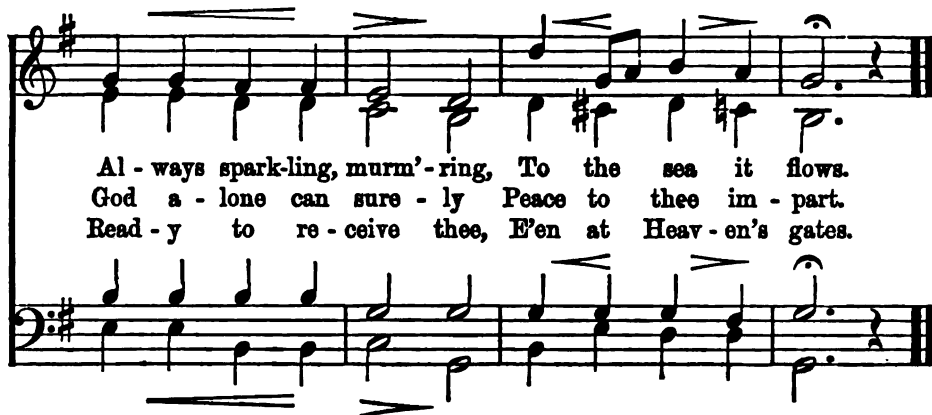
EVENING.

JOHN ABR. PETER SCHULZ.

1. Eve-ning's pur - ple shad - ows, In the East a - rise;
 2. Eve-ning's shad-ows nev - er Rest to it have brought;
 3. Spir - it, wea - ry spir - it, Find - ing here no rest,

While, with sil - ver pin - ions, Peace veils earth and skies.
 Ev - er - more a wan - d'rer, Is its earth - ly lot!
 Be not sor - row - strick - en, Or by grief op - pressed;

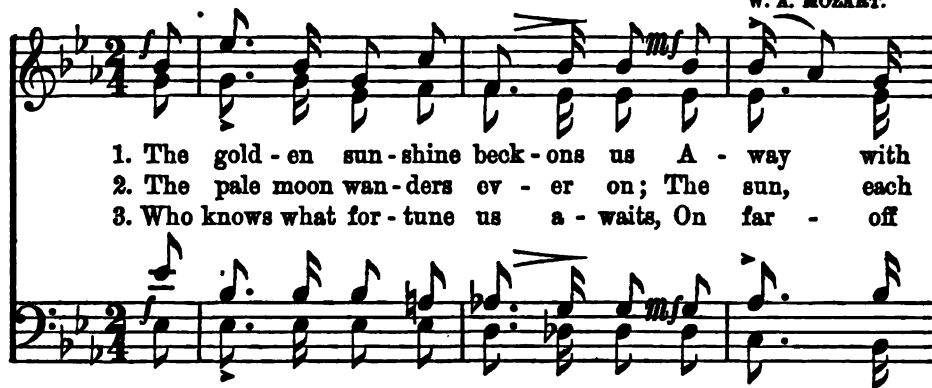
But the brook, un - heed - ing, Nev - er knows re - pose,
 So, in thy am - bi - tion, Art thou, too, my heart;
 Go thy way be - liev - ing; Peace thy com - ing waits,



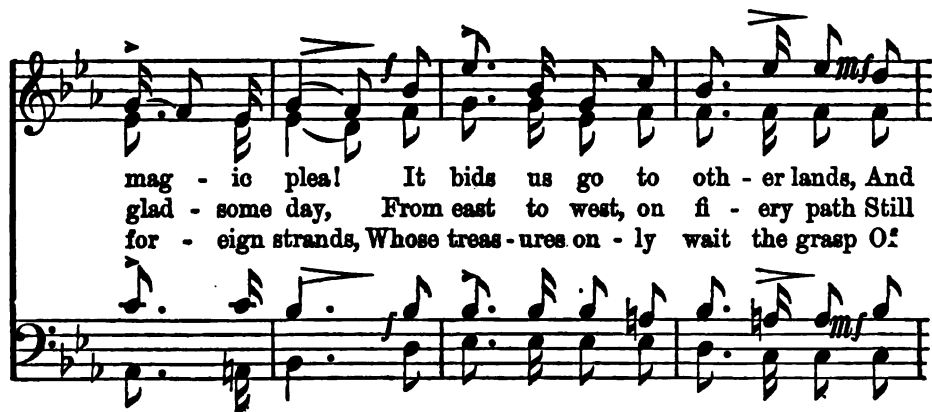
Al - ways spark-ling, murm'-ring, To the sea it flows.
 God a - lone can sure - ly Peace to thee im - part.
 Read - y to re - ceive thee, E'en at Heav - en's gates.

THE GOLDEN SUNSHINE BECKONS US.

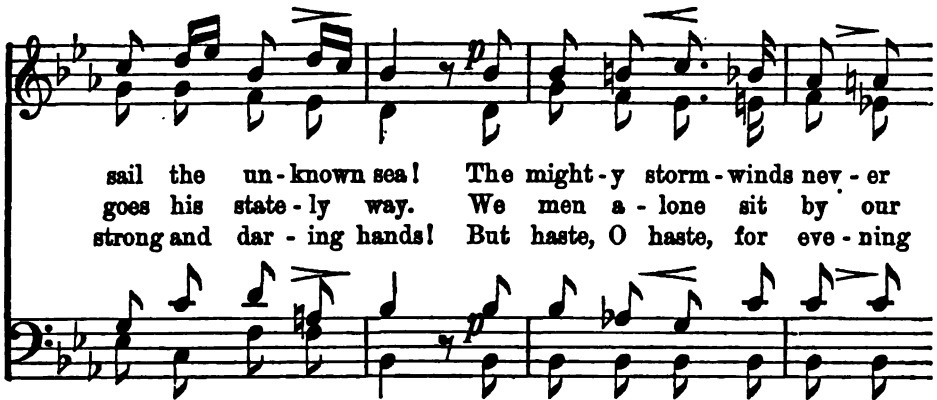
W. A. MOZART.



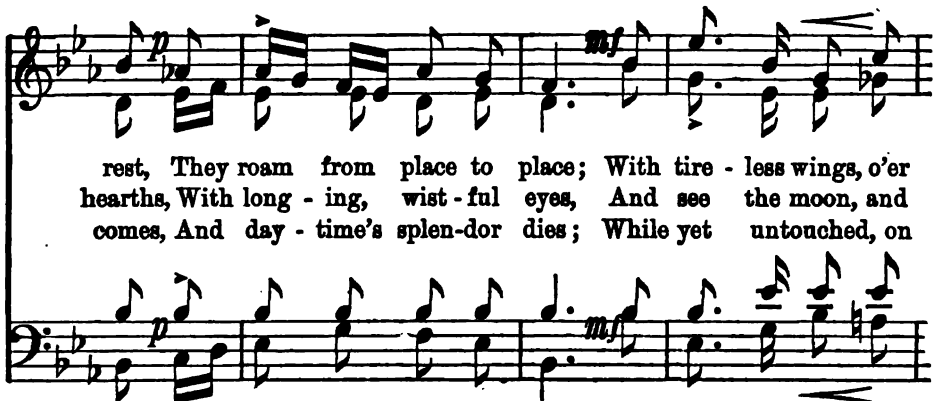
1. The gold - en sun - shine beck - ons us A - way with
 2. The pale moon wan - ders ev - er on; The sun, each
 3. Who knows what for - tune us a - waits, On far - off



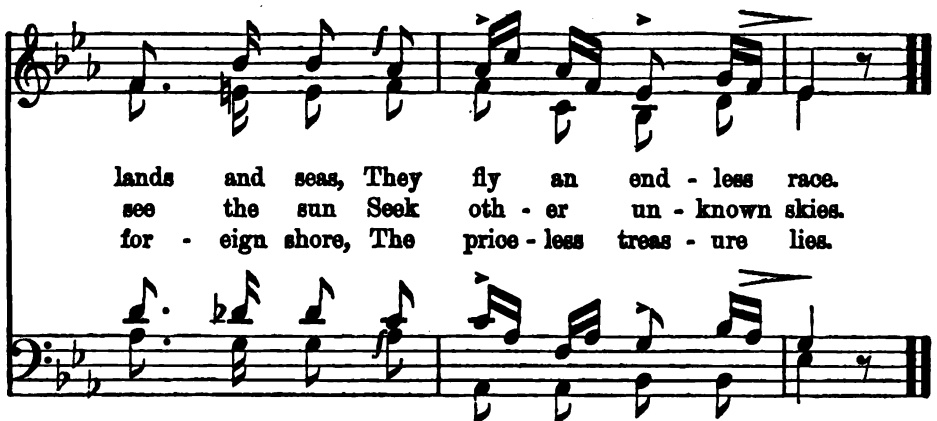
mag - ic plea! It bids us go to oth - er lands, And
 glad - some day, From east to west, on fi - ery path Still
 for - eign strands, Whose treas - ures on - ly wait the grasp O!



sail the un-known sea! The might-y storm-winds nev-er
 goes his state-ly way. We men a-lone sit by our
 strong and dar-ing hands! But haste, O haste, for eve-ning



rest, They roam from place to place; With tire-less wings, o'er
 hearths, With long-ing, wist-ful eyes, And see the moon, and
 comes, And day-time's splen-dor dies; While yet untouched, on



lands and seas, They fly an end-less race.
 see the sun Seek oth-er un-known skies.
 for-eign shore, The price-less treas-ure lies.

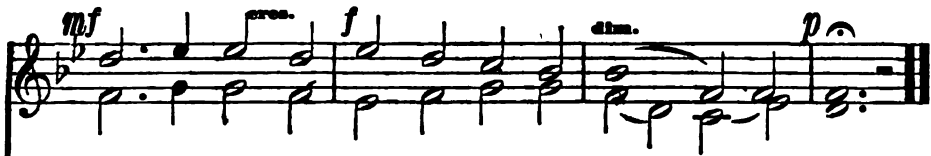
SPIRITS OF OUR FATHERS.

H. G. NEGELL

1. Spir - its of our fa - thers, Come a - gain to earth;
 2. Grate - ful, we ac - knowl - edge What to you we owe;
 3. Filled with new - born ar - dor, Com - rades, up and do;

Let your greatness teach us By - gone a - ges' worth.
 From on high, great spir - - - its, Bless us here be - low!
 Be to God and coun - - - try, And to friendship, true!

At your graves we chil - dren, Hum - bly pray - ing, kneel;
 Fired by your ex - am - ples, Oth - er he - roes rise,
 For the by - gone glo - ry Nev - er - more must wane;



Heark-en, ho - ly spir - its, To us, we..... ap - peall
 So your glo - ry ev - er, Fills the earth.... and skies.
 Nor the fu - ture's bright - ness Bear a dark - - 'ning stain.



THE RHINE.



1. How joy - ous - ly the riv - er Rhine Flows on its sun - ny
 2. From pass - ing vil - la - ges, the tones Of sa - cred chants I
 3. These are the pic - tures that are seen Up - on the vine - clad



way, While far and near the chim - ing bells Proclaim God's ho - ly
 hear; While, from the por - tals of the church The vil - la - gers ap -
 land, As, flow - ing mer - ri - ly a - long, The riv - er greets the



day. A boat up - on the sil - ver stream Glides
 pear. But mid the love - li - ness there stand The
 strand. A - bove the riv - er and the shore The

mer - ri - ly a - long; O lit - tle boat, 'Tis
 cas - tles, grey and stern, They seem to say, "The
 gen - tle zeph - yrs blow, And seem to tell, In

play, not work, To sail mid mirth and song.
 gol - den Past Will nev - er more re - turn!"
 un - known tongue, The tales of long a - go.

THE BELL.

FR. ERNST FESQA.

1. Joy-ous is thy greet-ing From the gran-ite tur-ret
 2. Like the dews of e-ven Are thy gen-tle greet-ings
 3. Bell, with heart of i-ron Won-drous-ly cre-at-ed,

To the bri-dal train; Sad the meas-ured toll-ing
 Which the wea-ry call; As with bur-dens lad-en
 Strange be-yond com-pare, Is there pain or sor-row,

Of the old, old sto-ry; One is freed from pain.
 At thy shel-t'ring ha-ven Wea-ri-ly they fall.
 Is there joy or glad-ness, Which thou dost not share?

IN THE FOREST.

FR. SILCHER.

1. A - round, a - round, The woods re - sound A
 2. And ev - 'ry tree On hill and lea Is
 3. The sum - mer days With win - some ways The

joy - ous, sil - ver strain, A joy - ous, sil - ver
 clad in rai - ment gay, Is clad in rai - ment
 sad - dest spir - its cheer, The sad - dest spir - its

strain! The ech - oes throng To hear the song, And
 gay; The rip - pling rills From sun - ny hills Re -
 cheer; For grief and pain Dare not re - main, When

(Echo.)

sing the glad re - frain, And sing the glad re - frain.
 peat, "A - way, a - way," Re - peat "a - way, a - way!"
 sum - mer days are near, When sum - mer days are near.

THE WANDERER.

FR. SCHUBERT.

1. Be - side the old stone foun - tain There stands a lin - den
 2. To - night, a home - less wan - d'r'er, I passed the lin - den
 3. The i - cy wind was blow - ing So sharp - ly in my

tree; Be - neath its fra - grant branches Glad dreams have come to
 tree; Its wav - ing branches nod - ding, It seemed to speak to
 face,— I could not stay nor lin - ger Be - side that rest - ing

me. Up - on its bark I chis - eled Dear names so long a -
me; "Come, wea - ry, heart-sick com - rade, Be - neath my shad - ow
place, But, wan - d'ring ev - er on - ward, Strange voices seemed to

go, — I sought its peace in glad - ness, I sought
rest, Where earth - ly strife or sor - row Shall ne'er
say, "Come back, thou wea - ry com - rade; Come, rest

its peace in woe, I sought its peace in woe.
thy heart mo - lest, Shall ne'er thy heart mo - lest.
thee on thy way, Come, rest thee on thy way.

"BENEATH THE SHADOWS."

WM. BAUMGARTNER.

1. Be - neath the shad - ows of spread - ing trees, A wea - ry
2. A mount - ain rill, pass - ing by the spot, Is mur - m'ring

wand'rer is sleep - ing; While high above, on the leaf - y boughs, While
mel - o - dies tender; While woods and wand'rer and birds and brook, While

high a - bove, on the leaf - y boughs, Their vig - ils birds are
woods and wan - d'rer and birds and brook are bathed in sun - set's

keep - ing, Their vig - ils birds are keep - ing.
splen - dor, Are bathed in sun - set's splen - dor.

WORSHIP AND PRAISE BE TO GOD ON HIGH.

CHR. H. RINGK.

Wor - ship and praise be to God on high, Praise and deep

wor - ship, Praise and deep wor - ship be to our

Lord, be to our Lord, be to our Lord, For he For

he is so gra - cious, For he is so

For he

B

gra - cious. Wor - ship and praise be to God on

high! Be - yond the earth and heav - ens, There is felt his

C

love and mer - - - cy. Wor - ship and

Let

praise be to God on high! Let us with glad - ness

Come un - to His pres - ence, Un - to our

mf **D**

God, to our God. . . . In psalms de - -

mf **Un - to**

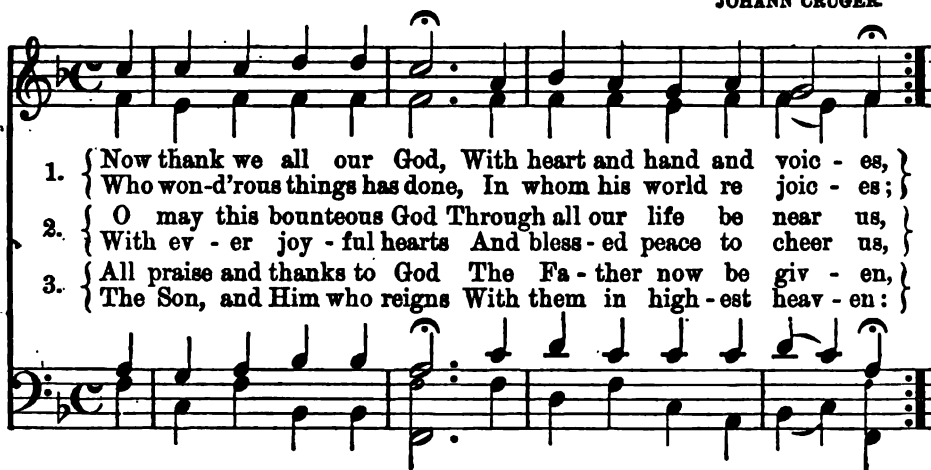
clare our love. Wor - ship and praise be to God on

mf

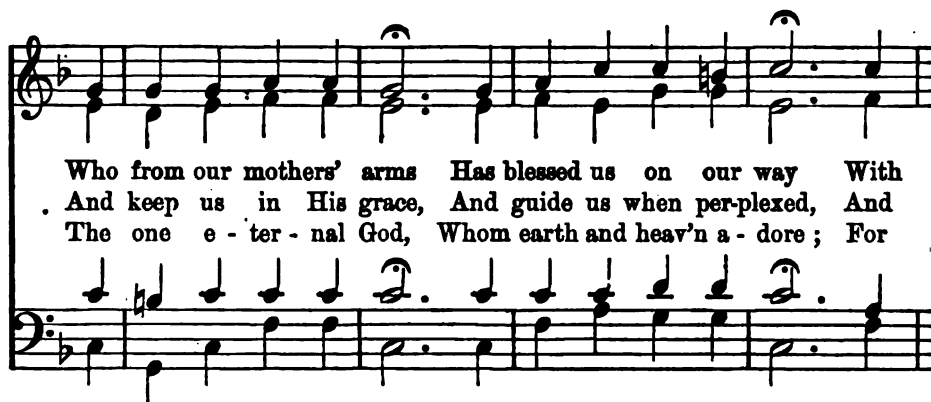
high! Wor - ship and praise be to God on high!

THANKS BE TO GOD.

JOHANN CRUGER



1. { Now thank we all our God, With heart and hand and voic - es, }
 { Who won-d'rous things has done, In whom his world re joic - es; }
 2. { O may this bounteous God Through all our life be near us, }
 { With ev - er joy - ful hearts And bless - ed peace to cheer us, }
 3. { All praise and thanks to God The Fa - ther now be giv - en, }
 { The Son, and Him who reigns With them in high - est heav - en: }



Who from our mothers' arms Has blessed us on our way With
 And keep us in His grace, And guide us when perplexed, And
 The one e - ter - nal God, Whom earth and heav'n a - dore; For



count - less gifts of love, And still is ours to - day.
 free us from all ills In this world and the next.
 thus it was, is now, And shall be ev - er - more.

GREETING TO SPRING.

R. SCHUMANN.

1. O be thou greet - ed thous - and times, Love - ly, love - ly
 2. Thy com - ing makes the world more bright, Love - ly, love - ly
 3. Be greet - ed on thy sun - ny way! Love - ly, love - ly

Spring-time! For thou hast come from dis - tant climes, Love - ly,
 Spring-time! All na - ture smiles with glad de-light, Love - ly,
 Spring-time! For men re-joice be - neath thy sway, Love - ly,

love - ly Spring-time! All the flow'rs in bright a - ray,
 love - ly Spring-time! In the mead - ows and the vale
 love - ly Spring-time! En - ter gen - tly to each heart,

Wel-come thee this bliss-ful day, This day, O love-ly Spring!
 Night-in-gale a wel-come sings To thee, O love-ly Spring!
 Per-fect peace and love im-part To all, O gen-tle Spring!

CONSOLATION.

JULIUS OTTO.

1. O heart, why art thou so de-spond-ent, When Spring ap-
 2. The leaves that Au-tumn days have tak-en The Spring gives
 3. The world will seem to thee a po-em Of love, and

proach-es joy-ous-ly? Come, bloom with bright tho'ts, as o'er
 back in ra-diant bloom; So, heart, thou too shalt once a-
 life, and birds, and flowers; Then, heart, why art thou so de-

yon - der In Spring-time blooms the lin - - den tree.
wak - - en To Spring, from win - ter's hope - - less gloom.
pon - dent When hith - er haste those joy - - ous hours!

Be brave my heart, my heart Be brave my heart, my heart
Be brave, Be brave my heart,

heart, Be brave and free my heart, Be brave and heart,
Be brave and free my heart, Be brave and free!

free, my heart, my heart Be brave and free!

WINTER.

FR. SILCHER.

1. The win - ter days are com - ing; The sum - mer months have
 2. The birds, to oth - er coun - tries, O'er seas and hills have
 3. The snow flakes, on the fir - trees, All white and shin - ing
 4. The wind, a - round the branch - es, Chants in a mourn - ful

fled; Up - on the leas the flow'rs lie dead,—O
 flown; Up - on the bar - ren moor I stand, So
 fall,— They hide the with - ered grass and flow'rs, A
 tone; It is the on - ly song - ster here, Now

sum - mer days, fare - well! O sum - mer days, fare - well!
 sad - ly, and so lone; So sad - ly, and so lone.
 won-drous, crys - tal pall; A won-drous, crys - tal pall.
 all the birds have flown; Now all the birds have flown.

FAREWELL.

H. ESSER.

1. Fare-well, O joy - ous, sun - ny grove, Fare-well, fare -
 2. Fare-well, O for - est great and grand, Fare-well, fare -
 3. If such pure joys are lost for aye, Fare-well, fare -

The first system of the musical score is in 4/4 time. The treble staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) and pianissimo (*pp*) section. The bass staff follows a similar dynamic pattern. The lyrics are aligned with the notes in the treble staff.

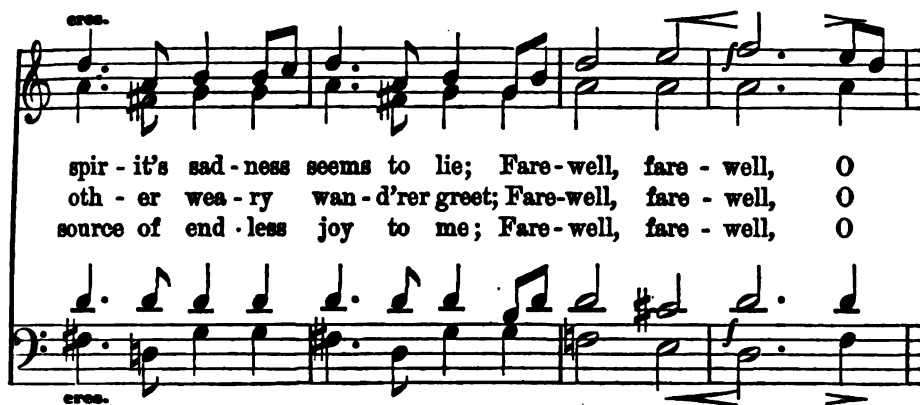
well! Too soon I hear the part - ing knell, Fare-well, fare -
 well! Fare-well, O flowers, a ra - diant band, Fare-well, fare -
 well! And I a last fare-well must say, Fare-well, fare -

The second system continues the melody. It features the same dynamic markings (*p*, *mf*, *p*, *pp*) and time signature. The lyrics continue in the treble staff.

well! Up - on the a - zure of the sky, My
 well! And may your per - fume, strange - ly sweet, Some
 well! Yet shall this mem - 'ry ev - er be A

The third system concludes the piece. It maintains the 4/4 time signature and dynamic markings. The lyrics are completed in the treble staff.

cres.



spir - it's sad - ness seems to lie; Fare-well, fare - well, 0
 oth - er wea - ry wan - d'r'er greet; Fare-well, fare - well, 0
 source of end - less joy to me; Fare-well, fare - well, 0

cres.



sun - ny, joy - ous grove, Fare-well, fare - well, 0
 sun - ny, joy - ous grove, Fare-well, fare - well, 0
 sun - ny, joy - ous grove, Fare-well, fare - well, 0

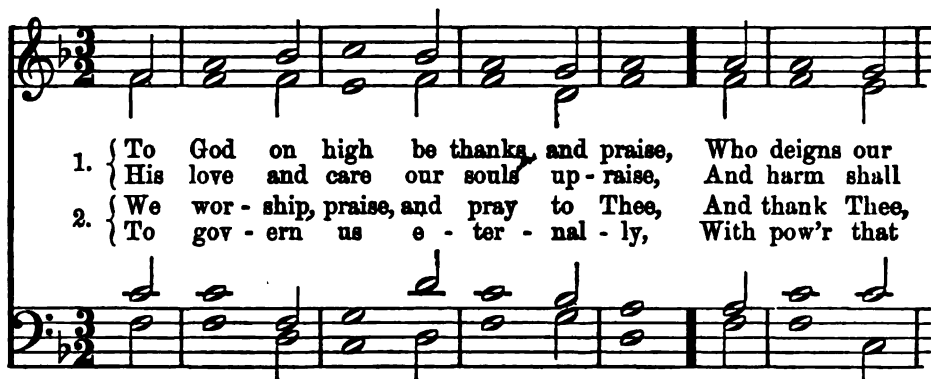


sun - ny, joy - ous grove, Fare-well, fare - well!
 sun - ny, joy - ous grove, Fare-well, fare - well!
 sun - ny, joy - ous grove, Fare-well, fare - well!

dim. al pp

TO GOD ON HIGH.

Mel. von NICOLAUS DECIUS.

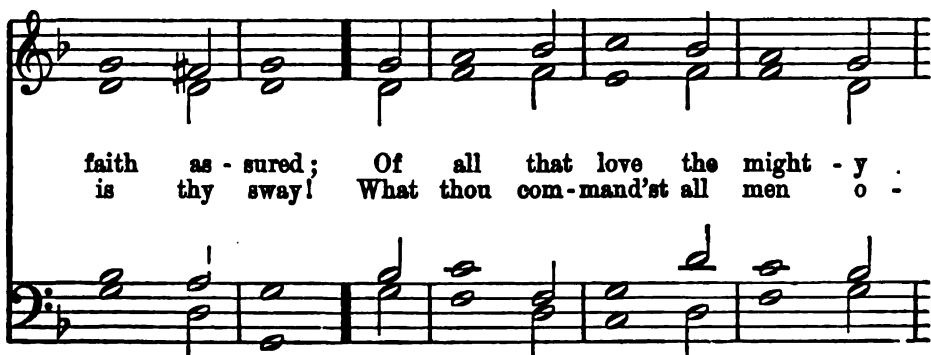


1. { To God on high be thanks, and praise, Who deigns our
His love and care our souls up-raise, And harm shall

2. { We wor-ship, praise, and pray to Thee, And thank Thee,
To gov-ern us e-ter-nal-ly, With pow'r that



bonds to sev - - - er; } On Him we rest with
reach us nev - - - er; }
God, for deign - - - ing } Un-meas-ured whol-ly
knows no wan - - - ing. }



faith as-sured; Of all that love the might-y
is thy sway! What thou com-mand'st all men o-



Lord, For - ev - er and for - ev - - - er!
bey; O joy that thou art Rul - - - - er!

FAITH.

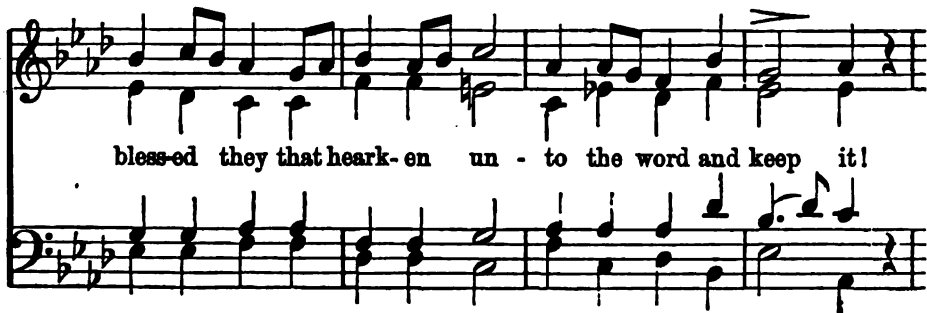
L. HELLWIG.



mf
Bless - ed, bless - ed, bless - ed they that heark - en un -



to the word and keep it. *mf* Bless - ed, bless - ed,



bless - ed they that heark - en un - to the word and keep it!

Bless - ed, bless - ed, bless - ed they that heark - en un -

The first system of the musical score is written for a two-part setting in G major (one sharp). The treble staff begins with a whole rest followed by a half note G, then a quarter note A, and continues with eighth notes. The bass staff begins with a half note G, then a quarter note A, and continues with eighth notes. The lyrics are placed between the staves.

to the word and keep it! Bless - ed,

dolce.

The second system continues the melody. The treble staff has a half note G, then a quarter note A, and continues with eighth notes. The bass staff has a half note G, then a quarter note A, and continues with eighth notes. The lyrics are placed between the staves. The word "dolce." appears above the treble staff and below the bass staff.

bless - ed, bless - ed they that heark - en un - to the word and

mf

The third system continues the melody. The treble staff has a half note G, then a quarter note A, and continues with eighth notes. The bass staff has a half note G, then a quarter note A, and continues with eighth notes. The lyrics are placed between the staves. The dynamic marking "mf" appears above the treble staff and below the bass staff.

keep it! Bless - ed! bless - ed!

f *p*

The fourth system concludes the phrase. The treble staff has a half note G, then a quarter note A, and continues with eighth notes. The bass staff has a half note G, then a quarter note A, and continues with eighth notes. The lyrics are placed between the staves. The dynamic markings "f" and "p" appear above the treble staff and below the bass staff.

SONG OF PRAISE.

PETER BITTER.

1 { Qui - et, Lord, my fro - ward heart; Make me
Up - right, sim - ple, free from art: Make me
2 { What Thou shalt to - day pro - vide, Let me
What to - mor - row may be - tide, Calm - ly
3 { As a lit - - tle child re - lies On a
Knows he's nei - ther strong nor wise, Fears to

teach - a - ble and mild, } From dis - trust and en - vy
as a lit - tle child; }
as a child re - ceive; } 'Tis e - nough that Thou wilt
to Thy wis - dom leave; } Let me thus with Thee a -
care be - yond his own; }
stir a step a - lone, - }

free, Pleased with all that pleas - es thee.
care; Why should I the bur - den bear?
bide, As my Fa - - ther, Guard, and Guide.

AVE VERUM CORPUS.

W. A. MOZART.

Ho - ly, ho - ly, bless - ed Sa - viour, Thou who

died for worlds of sin ... and grief; Thou who bore con -

And death for us
tempt and tor - ture, death for us up - on ... the

cross, Be this day a - - gain our Help - er.

To our plead - ings O hear - en, Christ! Be a -

gain this day our Help - er, in death
Be this day a - - gain our Help - er in

.... and in mor - tal woe, In death
death

..... and in mor - - tal woe.

A HYMN TO NIGHT.

Mel. L. von BEETHOVEN. (Op. 57.)

1 { Sacred Night! do thou im-part Ho-ly peace un-to my heart; }
 { Heal the sor-row-lad-en breast; Bring the wea-ry pil-grim rest! }

2 { Mel-o-dies, so sweet and low, Gen-tle zeph-yrs hith-er blow, }
 { From a par-a-dise a-bove, From a deep, pure sea of love; }

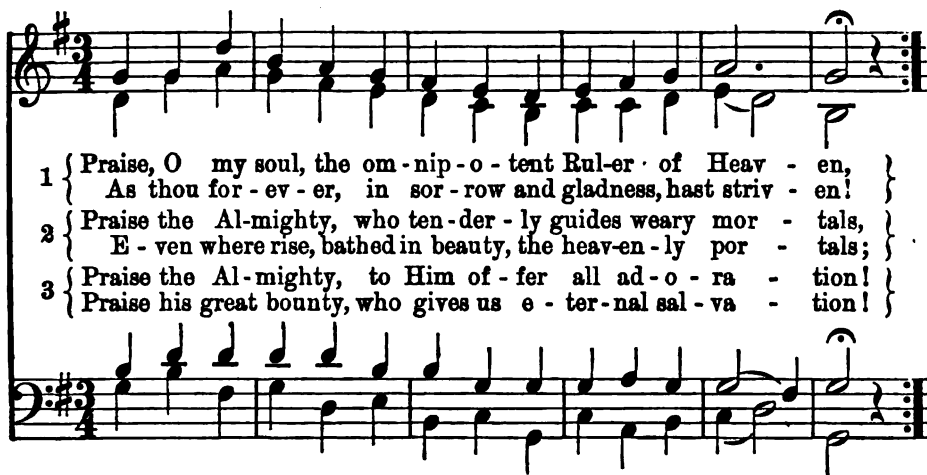
Al-read-y shines the star-light, Greet me from out the dark night;

Al-read-y beams the star-light, Greet me from out the dark night;


Towards it my soul is soar-ing, Seek-ing re-pose.

Towards it my soul is soar-ing, Seek-ing re-pose.

HYMN OF PRAISE.



1 { Praise, O my soul, the om-nip-o-tent Rul-er of Heav-en, }
 As thou for-ev-er, in sor-row and gladness, hast striv-en! }
 2 { Praise the Al-mighty, who ten-der-ly guides weary mor-tals, }
 E-ven where rise, bathed in beauty, the heav-en-ly por-tals; }
 3 { Praise the Al-mighty, to Him of-fer all ad-o-ra-tion! }
 Praise his great bounty, who gives us e-ter-nal sal-va-tion! }



Cym-bals and harps, Your tones up-raise in glad
 Bless him, O soul! Thy tones up-raise in glad
 Praise Him, all men! Your tones up-raise in glad



praise, Bless the high Rul-er of Heav-en-en-en!
 praise; Bless the high Rul-er of Heav-en-en-en!
 praise; Bless the high Rul-er of Heav-en-en-en!

MOTETTE.—“FATHER, THY MERCY.”

EDUARD GRELL

Fa - ther, thy mer - cy is . . . as great, as great, as

The first system of the musical score is written for voice and piano. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The lyrics are: "Fa - ther, thy mer - cy is . . . as great, as great, as".

great as heaven is wide. Fa - ther, thy

The second system continues the melody and accompaniment. It includes a repeat sign at the end of the first phrase. The lyrics are: "great as heaven is wide. Fa - ther, thy".

jus - tice, Fa - ther, thy jus - tice fills all the

The third system continues the melody and accompaniment. The lyrics are: "jus - tice, Fa - ther, thy jus - tice fills all the".

u - ni - verse with its ra - diant light. . . . Fa - ther, thy

The fourth system concludes the piece. It features a final cadence in the treble staff. The lyrics are: "u - ni - verse with its ra - diant light. . . . Fa - ther, thy".

mer - cy is ... as great, as great, as great as

1st. 2nd.

heaven is wide. wide. Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

... jah! Hal-le-lu-jah! ... Hal-le-lu-jah! Hal-le-lu-

jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

O GUIDE OF ISRAEL.

D. BORTNIANSKY.

Thou Shepherd, thou ... Guide of Is-ra-el,

Thou ... Guide of

Heark-en, heark-en, Thou who lead-est like a

..... a flock thy

flock thy ser - vants. Thou shep - herd,

Thou.....

thou..... guide of

thou..... guide guide of Is - ra - el, Ap - pear thou,

..... guide of

Thou who dwell - - - est Thou who a - - -

Ap - pear thou! Thou who dwell -

mf p

a..... mid

- - - mid, a..... mid mid cher - u - bim.

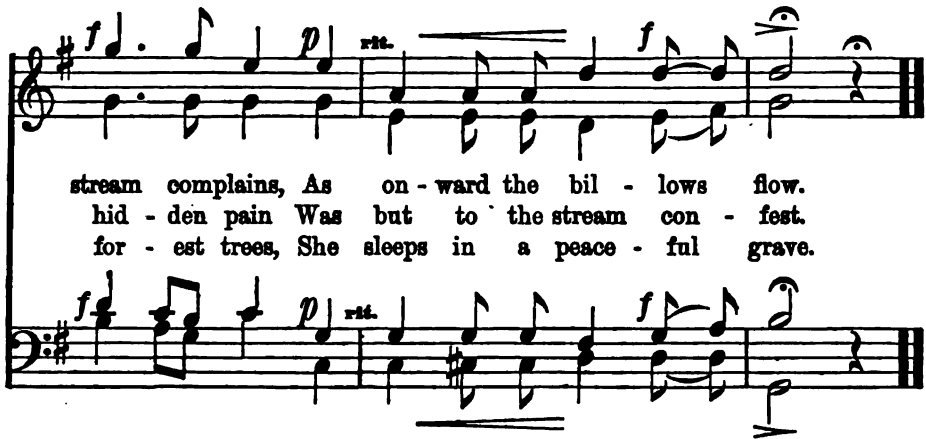
est mid

BESIDE THE RHINE.

1. Be - side the Rhine, the dream - y Rhine, All gold with the
 2. What is the tale the riv - er hears, As day fades with -
 3. But now be - side the dream - y Rhine, Where murmurs the

sun - set's glow, A maid - en sad to the stream complains, As
 in the west? Un-known the tale, for the hid - den pain Was
 pass - ing wave, Be - neath the shade of the for - est trees, She

on - ward the bil - lows flow; A maid - en sad to the
 but to the stream con - fest; Un-known the tale, for the
 sleeps in a peace - ful grave; Be - neath the shade of the



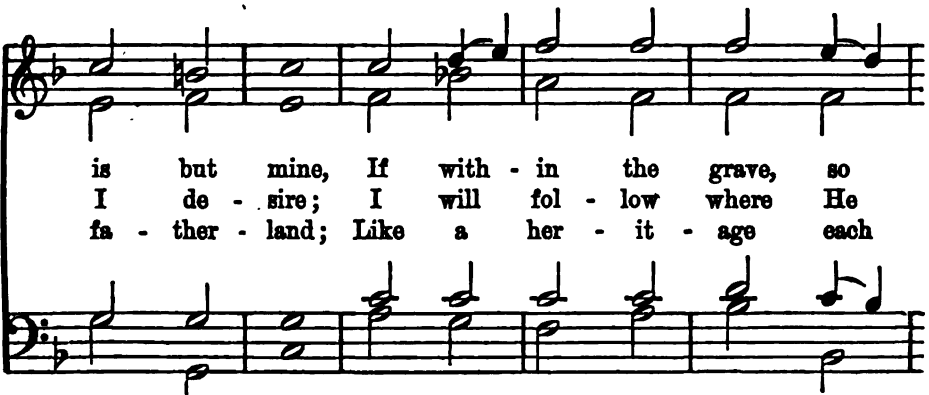
stream complains, As on - ward the bil - lows flow.
 hid - den pain Was but to the stream con - fest.
 for - est trees, She sleeps in a peace - ful grave.

SALVATION IN CHRIST.

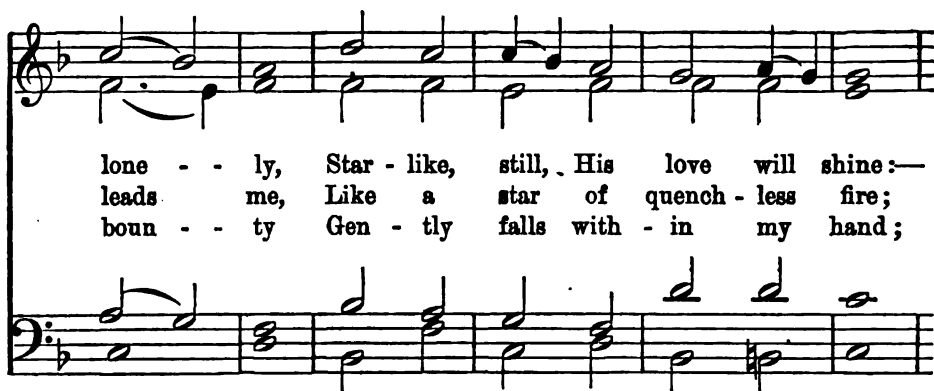
CARL BREIDENSTEIN.



1. If I have Him on - - - ly, If He
 2. If I have Him on - - - ly, Naught else
 3. Where I have Him, on - - - ly, Is my



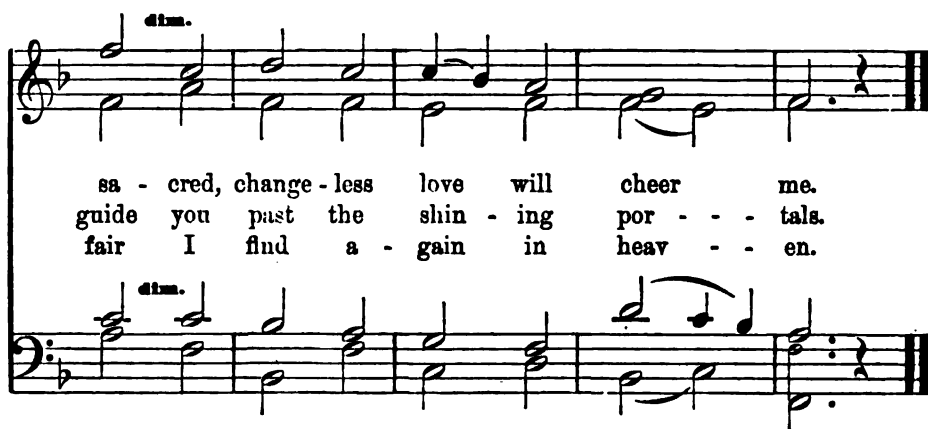
is but mine, If with - in the grave, so
 I de - sire; I will fol - low where He
 fa - ther - land; Like a her - it - age each



lone - - ly, Star - like, still, His love will shine:—
 leads me, Like a star of quench - less fire;
 boun - - ty Gen - tly falls with - in my hand;



Grief shall come not near me, For His
 Mor - tals, wea - ry mor - tals, Let Him
 Broth - ers from me riv - - en, Young and



dim.
 sa - cred, change - less love will cheer me.
 guide you past the shin - ing por - - - tals.
 fair I find a - gain in heav - - en.
dim.

THE MOURNER.

1. My moth-er loves me not; None oth-er cares for me;
 2. Yes-ter-day all the folk Danced at the vil-lage fair;
 3. Where the black cross doth stand, Let the red ros-es grow;
 4. Go there and hum-bly kneel; Weep by the ros-es red!

Come, Death, and take me hence, Take me to Thee,—
 But I am sick and sad; None saw me there,—
 Know ye the maid-en who Slum-bers be-low?
 Pray the good Lord to bless Her who is dead!

Come, Death, and take me hence, Take me to Thee!
 But I am sick and sad, None saw me there.
 Know ye the maid-en who Slum-bers be-low?
 Pray the good Lord to bless Her who is dead.

IMMORTALITY.

{ How glo - rious is the world on high, Be - yond the
For all, O Christ! in bound - less love Thou hast pre -

a - zure star - lit sky! Unknown there pain or sad - ness;
pared that rest a - bove; O let me share its glad - ness! }

But a lin - g'ring glance up - on That scene of beau - ty

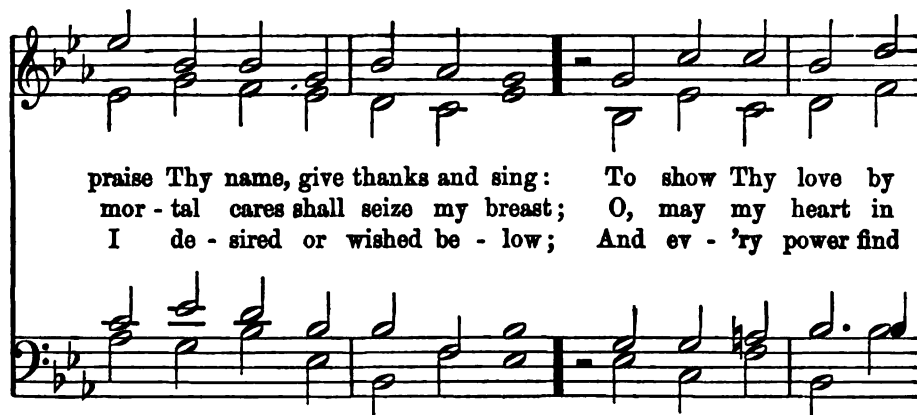
and sal - va - tion Strengthens me in life's pro - ba - tion.

SWEET IS THE WORK, MY GOD, MY KING.

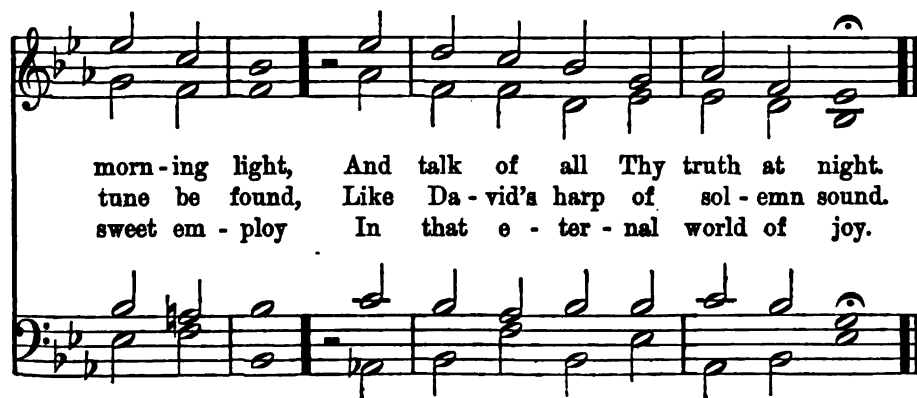
DR. MARTIN LUTHER.



1. Sweet is the work, my God, my King, To
2. Sweet is the day of sa - cred rest; No
3. Then shall I see, and hear, and know All



praise Thy name, give thanks and sing: To show Thy love by
mor - tal cares shall seize my breast; O, may my heart in
I de - sired or wished be - low; And ev - 'ry power find



morn - ing light, And talk of all Thy truth at night.
tune be found, Like Da - vid's harp of sol - emn sound.
sweet em - ploy In that e - ter - nal world of joy.

THE SHEPHERD'S HYMN OF PRAISE.

CONRADIN KREUTZER.

f This is God's ho - ly day! This is God's ho - ly day!

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

p Up - on the moor a - lone I

Up - on the moor a - lone I

The second system continues the melody and accompaniment. The lyrics are written below the notes. The tempo or dynamics are indicated by *p* (piano).

stand; The ves - per bell rings o'er the land, The ves - per

The third system continues the melody and accompaniment. The lyrics are written below the notes. The tempo or dynamics are indicated by *mp* (mezzo-piano).

Rings o'er the land in

bell rings o'er the land in peace, Rings

The fourth system concludes the piece. The lyrics are written below the notes. The tempo or dynamics are indicated by *pp* (pianissimo).

peace,

o'er the land in peace, rings o'er the land. To

o'er the land in peace, o'er the land.

earth I sink in praise, O won - - drous

fear! As if I feel The

an - gels bright be - side me kneel: Their prayers will mine up -

cres.

raise. *p* O won - - drous fear, O
O won - drous fear,

decco.
O won - drous, won - - - drous fear, won - drous, won - drous

Calando. *mf*

won - drous fear, The sky a - far and near Appears so
O won - drous fear,

mf
fear I feel!

f
clear As if the heav'ns on high To men revealed would lie.

f

Sf
This is God's ho - ly day! This is God's ho - ly day!

Sf

OUR COMFORT IN DEATH.

BERNH. KLEIN.

Whom have I at my death but Thee? Who in my last sad

The first system of music is in 4/2 time, key of B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "Whom have I at my death but Thee? Who in my last sad".

ag - o - ny The ev - er sink - ing spir - it cheers, Al - lay - ing

The second system of music continues the melody and accompaniment. The lyrics are: "ag - o - ny The ev - er sink - ing spir - it cheers, Al - lay - ing".

grief, al - lay - ing fears? Who strengthens me with bound - less

The third system of music continues the melody and accompaniment. The lyrics are: "grief, al - lay - ing fears? Who strengthens me with bound - less".

love? Who but the ev - er mer - ci - ful God a - bove!

The fourth system of music concludes the piece. The lyrics are: "love? Who but the ev - er mer - ci - ful God a - bove!".

HOLY FATHER, WE ARE HERE.

Mel. JOHANN RUD. AHLE, 1894.

1 { Ho - ly Fa - ther, we are here, Bowed in heart-felt
Lead us with Thy word and love, Is our dai - ly

2 { All our wis - dom and our thoughts, Bounded are by
Where not, with thy mas - ter - will, Thou dost let them

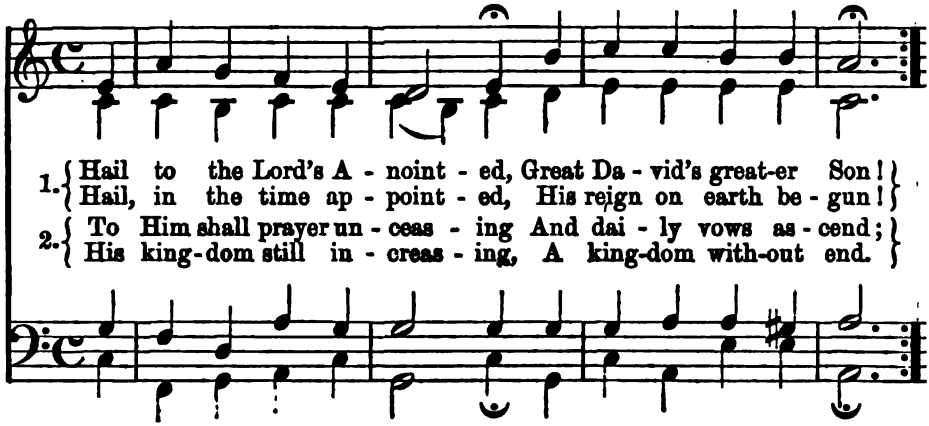
3 { O Thou Glo - ry of the skies! Light of Light, Thou
Make us wor - thy of that love, Of that love which

ad - o - ra - - tion; } Let all hearts sweet com - fort
sup - pli - ca - - tion. }
hu - man pow - - er, } What we are and shall be
grand - ly tow - - er. }
Star of Heav - en! } Let our sup - pli - ca - tion
Thou hast giv - - en! }

bor - row From Thy love for pain and sor - - row.
ev - er, Is Thy work, Thou boun - teous Giv - - er!
reach Thee! Heark - en, Fa - ther, we be - seech Thee!

HAIL TO THE LORD'S ANOINTED.

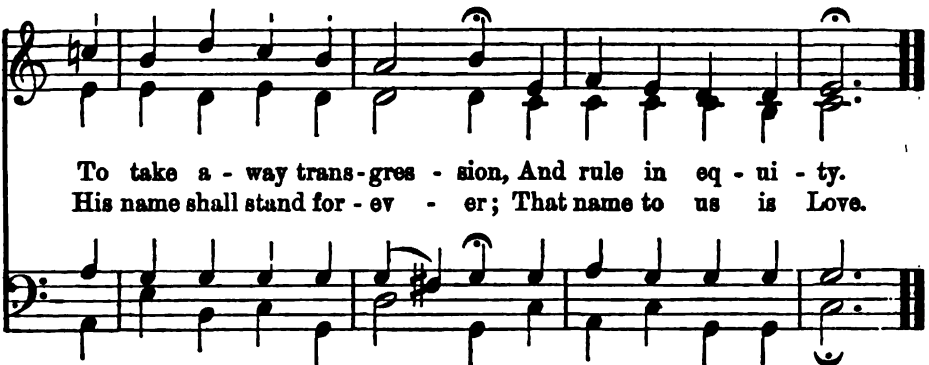
HANS LEO HASSLER, 1601.



1. { Hail to the Lord's A - noint - ed, Great Da - vid's great-er Son! }
 { Hail, in the time ap - point - ed, His reign on earth be - gun! }
 2. { To Him shall prayer un - ceas - ing And dai - ly vows as - cend; }
 { His king-dom still in - creas - ing, A king-dom with-out end. }



He comes to break op - pres - sion, To set the cap - tive free,
 The tide of time shall nev - er His cov - e - nant re - move;



To take a - way trans-gres - sion, And rule in eq - ui - ty.
 His name shall stand for - ev - er; That name to us is Love.

THE GLORY OF GOD.

BERNHARD KLEIN.

f

The whole wide world is full of God's great

f

The whole wide world is full, is full of God's great

And all the an - gels cry to

might, And all the an - gels, And all the an - gels

might, to

God our Lord,

cry to God our Lord, And praise, And praise Him day and

God our Lord,

The whole wide world, eres.

A

night. is full of God's great

mf

The whole wide world eres.

The whole

might! The whole wide world, The

The whole wide world,

The whole wide world,

wide world is full of God's great

whole wide world is full of God's great might,

of God's great

might, **B**

And all the an - gels, And all the

might And all the an - gels,

an - gels, And all the an - gels praise Him,

And all the an - gels,

all the an - gels praise Him, And all the an - gels

And

praise Him, And all the an - gels, all the

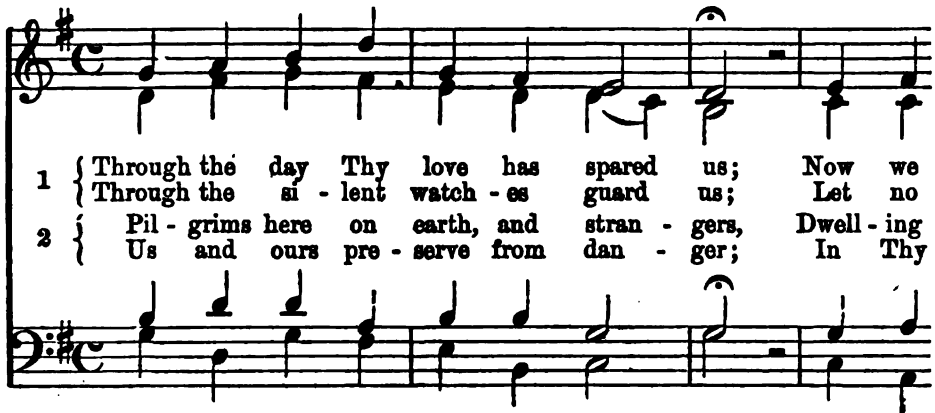
all the an - gels praise Him, And all the an - gels

an - gels wor - ship Him day and night.

wor - ship Him, they

EVENING HYMN.

Mel. HEINRICH ALBERT, 1644.



1 { Through the day Thy love has spared us; Now we
Through the si - lent watch - es guard us; Let no

2 { Pil - grims here on earth, and stran - gers, Dwell - ing
Us and ours pre - serve from dan - ger; In Thy



lay us down to rest; } Je - sus, Thou our
foe our peace mo - lest; }
in the midst of foes; } And, when life's short
arms may we re - pose, }



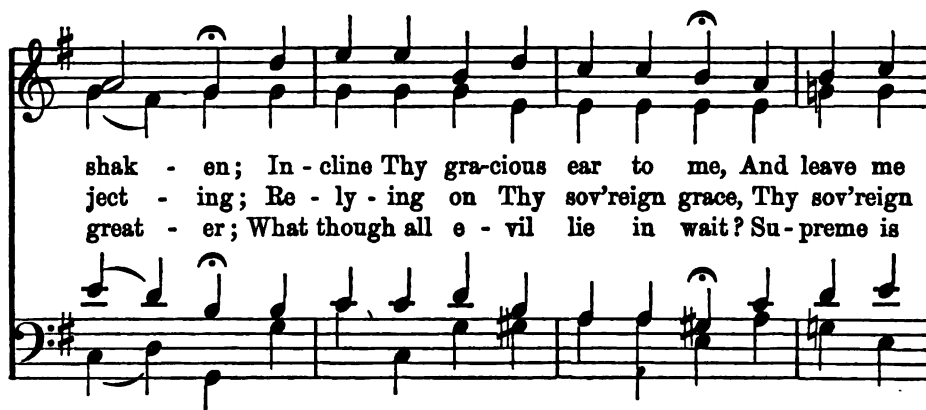
Guar - dian be; Sweet it is to trust in Thee.
day is past, Rest with Thee in heaven at last.

ALMIGHTY GOD, I CALL TO THEE.

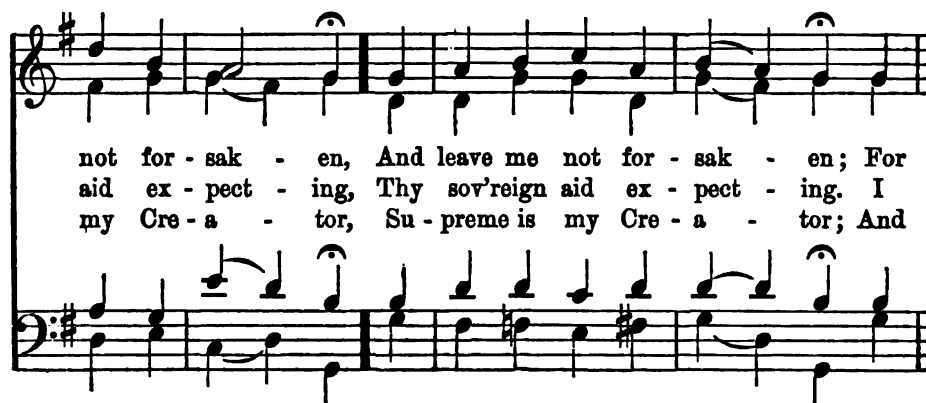
Mel. von WOLFGANG DACHSTEIN.



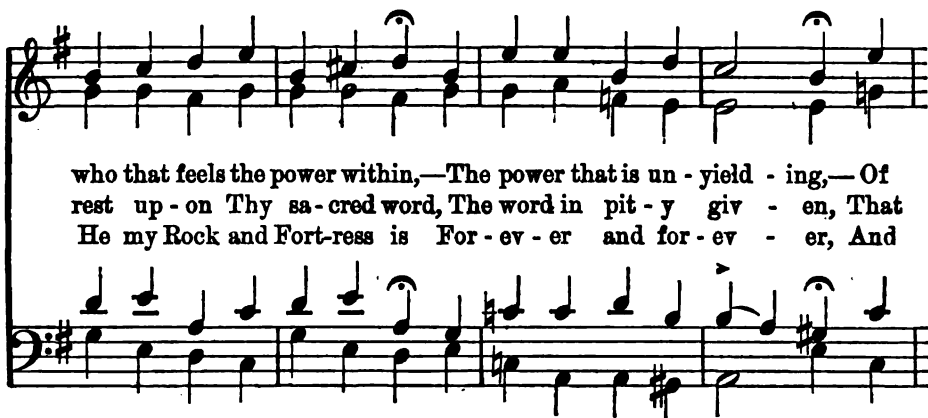
1. Al-might-y God, I call to Thee, By sore tempt-a-tion
 2. On Thee a-lone my stay I place, All hu-man help re-
 3. What though my sin-ful-ness be great? Re-deem-ing love is



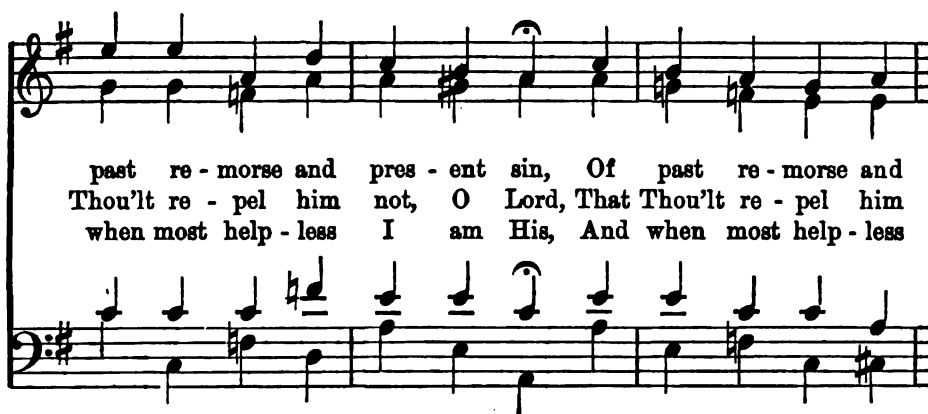
shak-en; In-cline Thy gra-cious ear to me, And leave me
 ject-ing; Re-ly-ing on Thy sov'reign grace, Thy sov'reign
 great-er; What though all e-vil lie in wait? Su-preme is



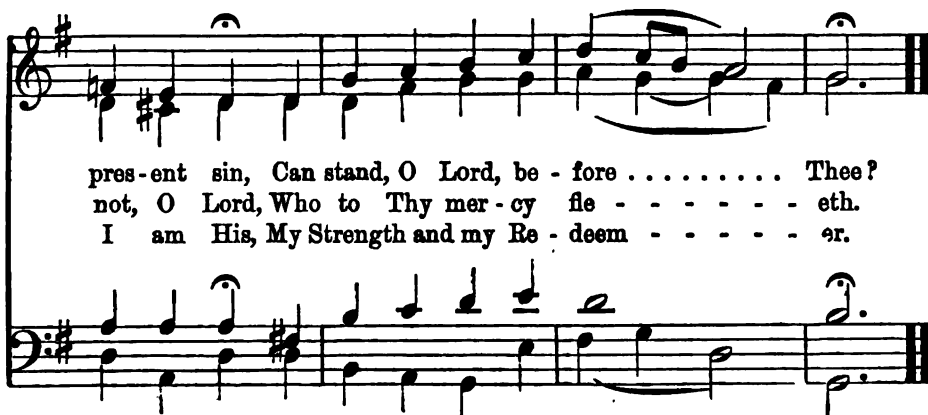
not for-sak-en, And leave me not for-sak-en; For
 aid ex-pect-ing, Thy sov'reign aid ex-pect-ing. I
 my Cre-a-tor, Su-preme is my Cre-a-tor; And



who that feels the power within,—The power that is un - yield - ing,— Of
rest up - on Thy sa - cred word, The word in pit - y giv - en, That
He my Rock and Fort-ress is For - ev - er and for - ev - er, And



past re - morse and pres - ent sin, Of past re - morse and
Thou'lt re - pel him not, O Lord, That Thou'lt re - pel him
when most help - less I am His, And when most help - less



pres - ent sin, Can stand, O Lord, be - fore Thee?
not, O Lord, Who to Thy mer - cy fle - - - - - eth.
I am His, My Strength and my Re - deem - - - - - er.

HERE, IN COOL GROT AND MOSSY CELL.

Composed by the EARL OF MORNINGTON.

Slow and piano.

Vivace. We

Here, in cool grot and moss - y cell,

The first system of the musical score is in common time (C). It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The tempo/mood is 'Slow and piano'. The system ends with a repeat sign and a key signature change to two flats (B-flat and E-flat).

ru - - ral fays and fair - ies, We ru - ral, fays,
We ru - ral fays and fair - ies, We

The second system continues the melody and accompaniment. It includes the lyrics 'ru - - ral fays and fair - ies, We ru - ral, fays,' on the first line and 'We ru - ral fays and fair - ies, We' on the second line. The musical notation is consistent with the first system, with a treble and bass staff and a key signature of two flats.

ru - ral fays and fair - ies dwell; Though rare - ly
seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

The third system continues the melody and accompaniment. It includes the lyrics 'ru - ral fays and fair - ies dwell; Though rare - ly' on the first line and 'seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,' on the second line. The musical notation is consistent with the previous systems, with a treble and bass staff and a key signature of two flats.

seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

The fourth system continues the melody and accompaniment. It includes the lyrics 'seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,' on the first line. The musical notation is consistent with the previous systems, with a treble and bass staff and a key signature of two flats.

We frisk it,
 darts through yon limes her quiv'-ring, quiv'-ring beams, We

frisk it, frisk it, frisk it, frisk it near these crys - tal streams ;

Frisk it, frisk it, frisk it, frisk it near these crys - tal streams :

Her beams re - flect - ed from the wave, Af - ford the

light our rev - els crave; The turf, with dai - sies broi - der'd

o'er, Ex - ceeds, we wot, the Pa - - - - rian

floor; Nor yet for art - ful strains, nor Nor yet for art - - ful

yet for art - ful strains we call, we call, we call, But art - - - ful strains we

lis - ten, lis - ten, lis - ten,

This system consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics 'lis - ten, lis - ten, lis - ten,' are written below the treble staff.

lis - ten to the wa - ter - fall. fall.

1st. 2nd.

This system continues the melody from the first system. It includes first and second endings, marked '1st.' and '2nd.' above the treble staff. The lyrics 'lis - ten to the wa - ter - fall. fall.' are written below the treble staff. The piece concludes with a double bar line.

THE RED CROSS KNIGHT.

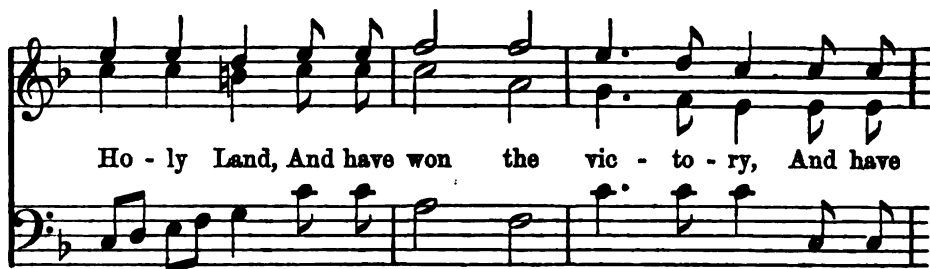
Composed by DR. CALLOTT.

mf Blow, ward - er, blow thy sound - ing horn, And thy

This system begins with a mezzo-forte (*mf*) dynamic marking. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is in the treble clef. The lyrics 'Blow, ward - er, blow thy sound - ing horn, And thy' are written below the treble staff.

ban - ner wave on high; For the Christians have fought in the

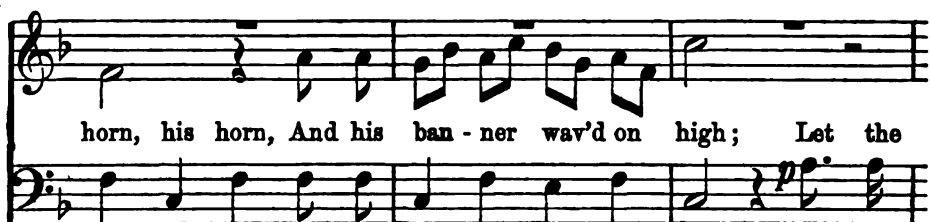
This system continues the melody from the first system. The lyrics 'ban - ner wave on high; For the Christians have fought in the' are written below the treble staff. The piece concludes with a double bar line.



Ho - ly Land, And have won the vic - to - ry, And have



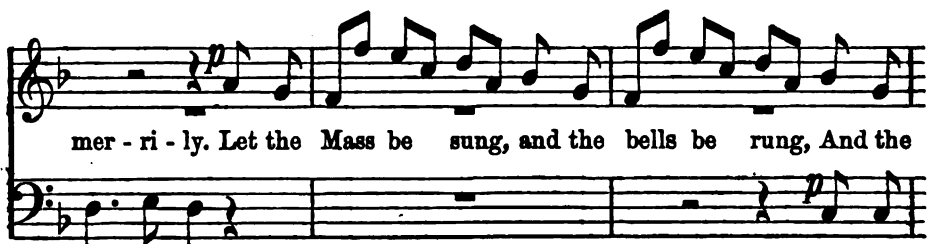
won the vic - to - ry. Loud, loud the ward - er blew his



horn, his horn, And his ban - ner wav'd on high; Let the



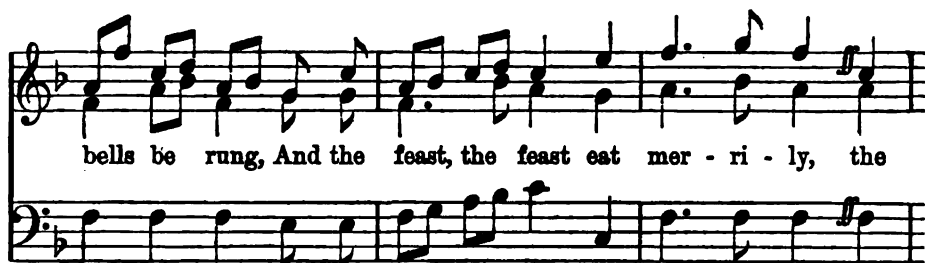
Mass be sung, and the bells be rung, And the feast, the feast eat



mer - ri - ly. Let the Mass be sung, and the bells be rung, And the



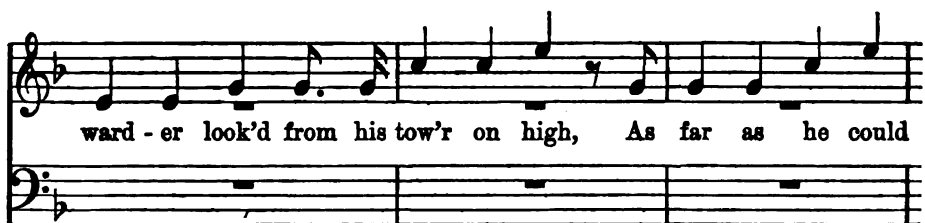
feast, the feast eat mer - ri - ly, Let the Mass be sung, and the




bells be rung, And the feast, the feast eat mer - ri - ly, the



feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly. The



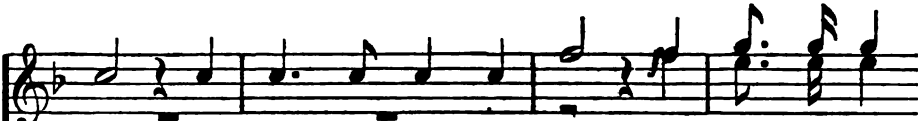
ward - er look'd from his tow'r on high, As far as he could



see: "I see a bold Knight, and by his Red Cross, He



comes from the East coun - try." Then loud the ward - er blew his




horn, And call'd till he was hoarse, "I see a bold



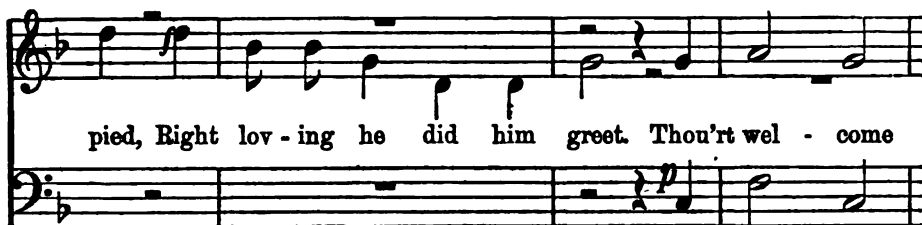
Knight, And on his shield bright He bear - eth a Flam - ing



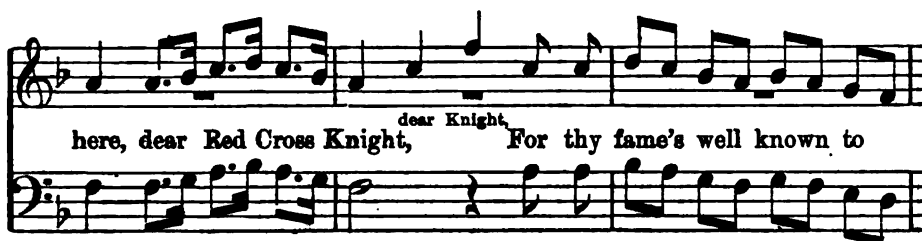
Cross." Then down the Lord of the Cas - tle came, the



Red Cross Knight to meet, And when the Red Cross Knight he es -



ped, Right lov - ing he did him greet. Thou'rt wel - come



here, dear Red Cross Knight, ^{dear Knight,} For thy fame's well known to



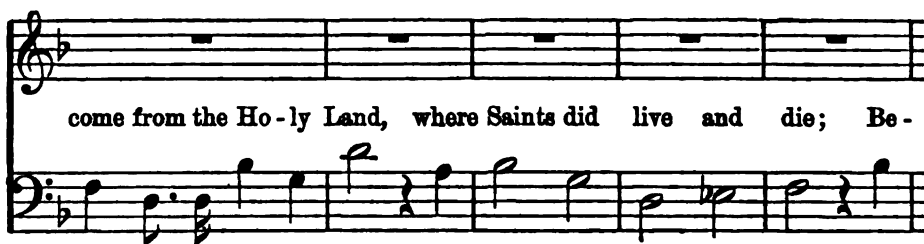
me; And the Mass shall be sung, and the bells shall be



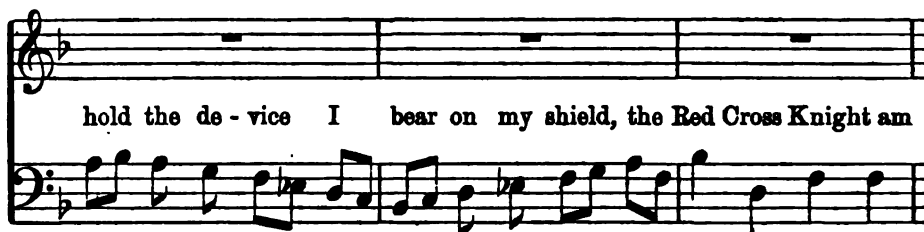
rung, And we'll feast right mer - ri - ly, mer - ri - ly, And we'll



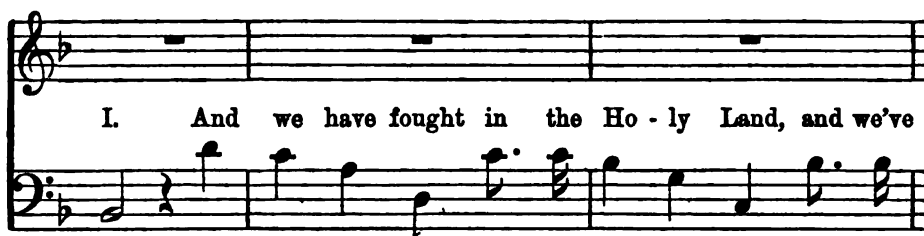
feast right mer - ri - ly, mer - ri - ly, mer - ri - ly. "Oh! I am



come from the Ho - ly Land, where Saints did live and die; Be -



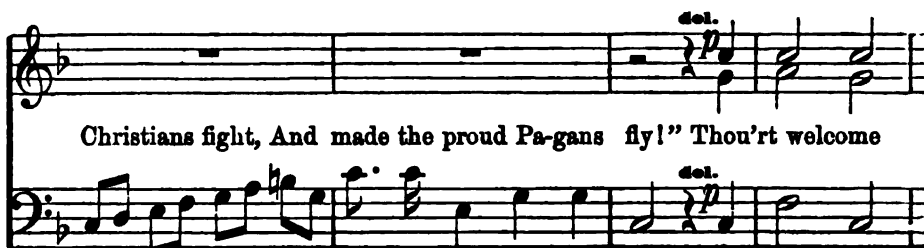
hold the de - vice I bear on my shield, the Red Cross Knight am



I. And we have fought in the Ho - ly Land, and we've



won the vic - to - ry! For with val - iant might did the



Christians fight, And made the proud Pa-gans fly!" Thou'rt welcome




here, dear Red Cross Knight, dear Knight, Come, lay thy ar - mor




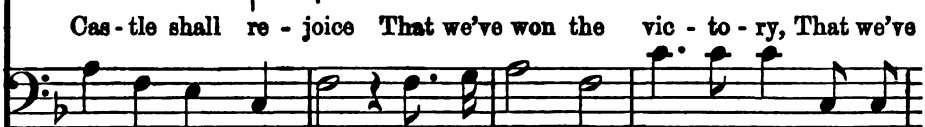
by, And, for the good ti - dings thou dost bring, We'll feast us




mer - ri - ly, mer - ri - ly, mer - ri - ly; For all in my



Cas - tle shall re - joice That we've won the vic - to - ry, That we've



won the vic - to - ry. And the Mass shall be sung, and the



bells shall be rung, And the feast eat mer-ri-ly, mer-ri-ly. And the

Mass shall be sung, and the bells shall be rung, And the

feast, the feast eat mer-ri-ly. And the Mass shall be sung, and the

bells shall be rung, And the feast, the feast eat mer-ri-ly, the

feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.

CHRISTMAS EVE.

MICHAEL HAYDN.

1st SOPRANO.



2nd SOP.

1. Sa - cred night! won-der-ful night! All the world feels thy might;

ALTO.



2. Sa - cred night! won-der-ful night! Far a - way on the height,

3. Sa - cred night! won-der-ful night! Son of God; Light of light!

TENOR.



BASS.



On - ly one yet wakes and prays, Looking on with ten - der gaze,



Shepherds in their lone - ly fold First the tid - ings glad unfold:
 Pure and gen - tle in Thine eyes All Thy wealth of mer - cy lies



pf On her heav'n - ly Child, *p pp* On her heav'n - ly Child.

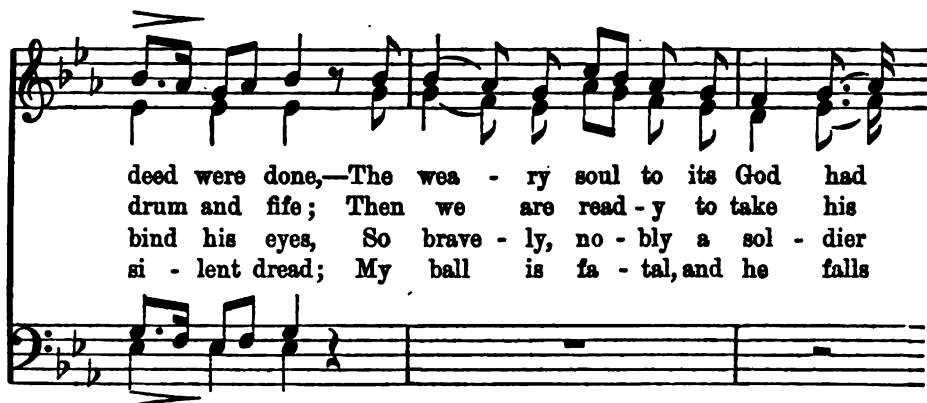
pf Christ, the Lord, has come! *p pp* Christ, the Lord, has come!
For a world re - deemed, For a world re - deemed.

THE SOLDIER.

FR. SILCHER.

1. A fu - n'ral march from muf - fled drums; How sad the
2. In all the world my on - ly friend Is he whom
3. He looks his last on earth so fair; Un - fal - t'ring
4. Nine sol - diers aim with fa - tal might; Eight bul - lets

jour - ney the doomed one comes! O would that the cru - el
now to his death they send; But first we pa - rade with
mur - murs a last, sad prayer; In sor - row his oom - rades
miss in their dead - ly flight; All trem - ble with fear and



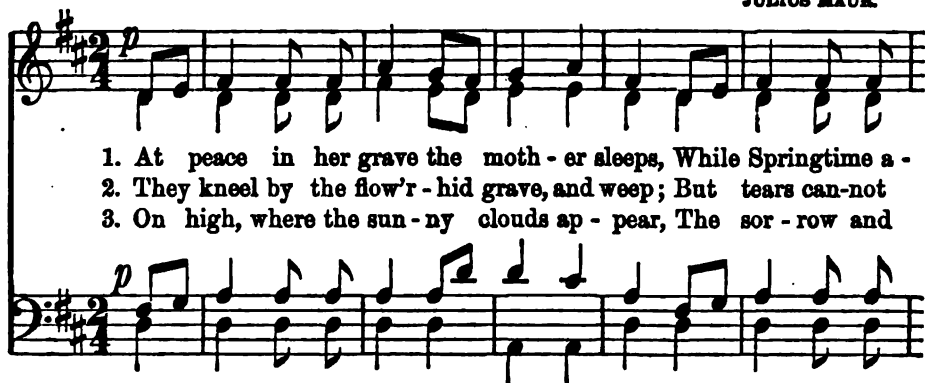
deed were done,—The wea - ry soul to its God had
 drum and fife; Then we are read - y to take his
 bind his eyes, So brave - ly, no - bly a sol - dier
 si - lent dread; My ball is fa - tal, and he falls



flown, The wea - ry soul to its God had flown.
 life, Then we are read - y to take his life.
 dies, So brave - ly, no - bly a sol - dier dies.
 dead, My ball is fa - tal, and he falls dead.

THE MOTHER.

JULIUS MAUR.



1. At peace in her grave the moth - er sleeps, While Springtime a -
 2. They kneel by the flow'r - hid grave, and weep; But tears can-not
 3. On high, where the sun - ny clouds ap - pear, The sor - row and

bove her its vig - il keeps. Two lit - tle ones in the
wak - en from death's long sleep! Un - heed - ed tears, now un -
grief find a list - 'ning ear; With ten - der pit - y the

world she has left, Of fa - ther, of moth - er, of all be - reft; Of
heed - ed the prayer, Not sor - row, not glad - ness can en - ter there, Not
Lord heeds their prayer, And folds them for - ev - er in heav'n - ly care, And

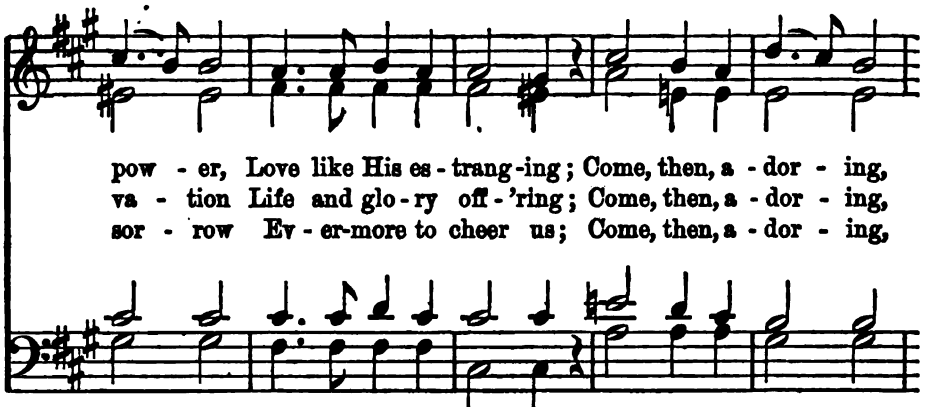
fa - ther, of moth - er, of all be - reft, Of all be - reft.
sor - row, not gladness can en - ter there, Can en - ter there.
folds them for - ev - er in heav'n - ly care, In heav'n - ly care.

THANK THE CREATOR.

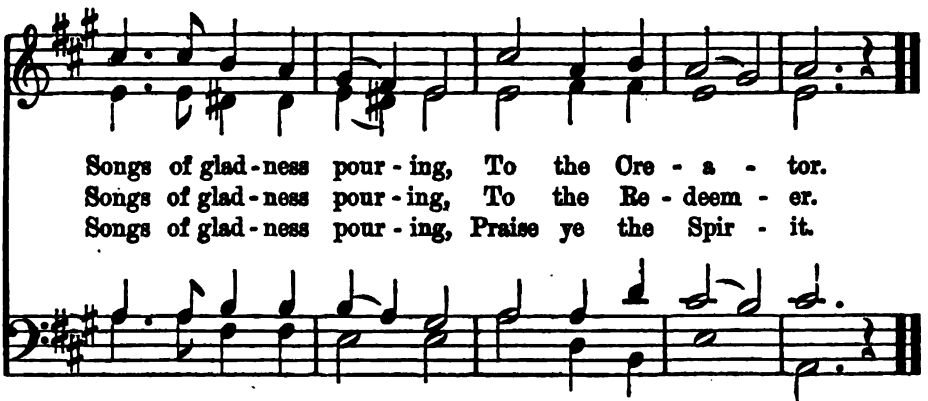
FR. FERD. FLEMMING.



1. Thank the Ore - a - tor For His love un-chang-ing! Sin lost its
 2. Praise ye the Sa-viour, Pit-i-ful and lov-ing! For our sal-
 3. Praise ye the Spir-it! Unperceived, yet near us, Striv-ing in



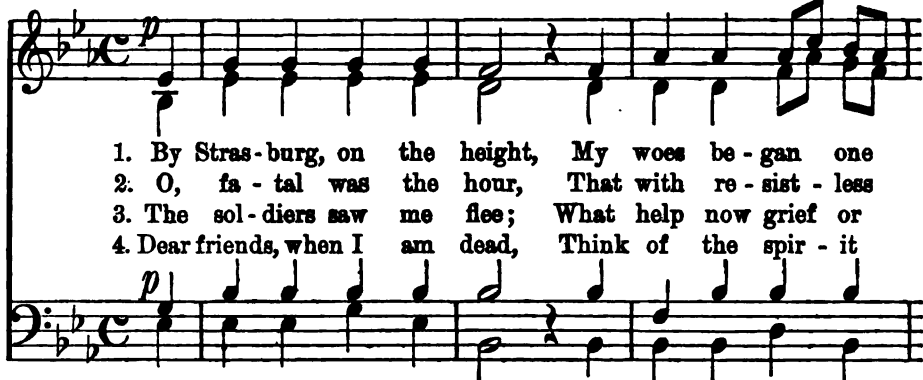
pow - er, Love like His es-trang-ing; Come, then, a - dor - ing,
 va - tion Life and glo-ry off-'ring; Come, then, a - dor - ing,
 sor - row Ev - er-more to cheer us; Come, then, a - dor - ing,



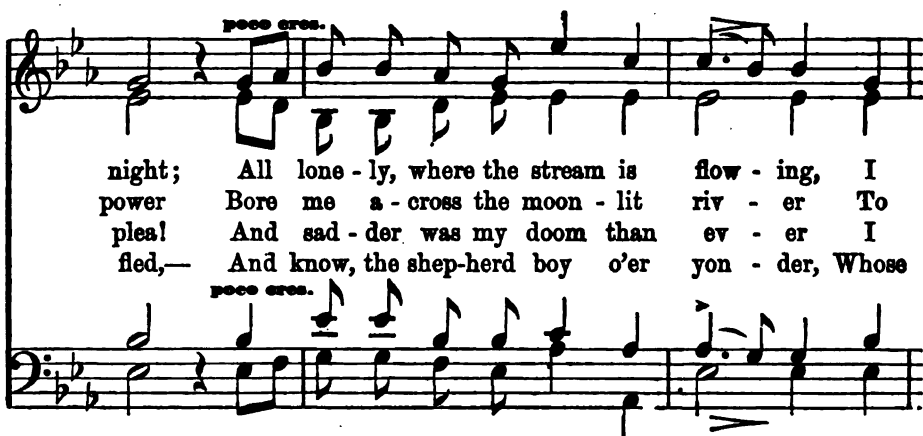
Songs of glad-ness pour-ing, To the Ore - a - tor.
 Songs of glad-ness pour-ing, To the Re - deem - er.
 Songs of glad-ness pour-ing, Praise ye the Spir - it.

THE DESERTER.

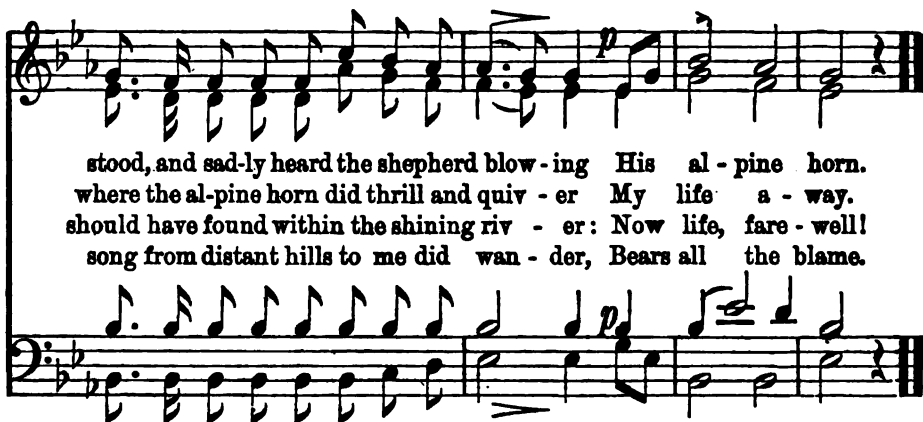
FR. SILCHER.



1. By Stras-burg, on the height, My woes be-gan one
 2. O, fa-tal was the hour, That with re-sist-less
 3. The sol-diers saw me flee; What help now grief or
 4. Dear friends, when I am dead, Think of the spir-it



night; All lone-ly, where the stream is flow-ing, I
 power Bore me a-cross the moon-lit riv-er To
 plea! And sad-der was my doom than ev-er I
 fled,— And know, the shep-herd boy o'er yon-der, Whose



stood, and sad-ly heard the shepherd blow-ing His al-pine horn.
 where the al-pine horn did thrill and quiv-er My life a-way.
 should have found within the shining riv-er: Now life, fare-well!
 song from distant hills to me did wan-der, Bears all the blame.

FREEDOM.

ALBERT METHFESSEL.

1. Why beat so wild - ly, heart, my heart? What comes so fair, ap -
 2. Thou art my treas - ure ev - er - more, What - ev - er may be -
 3. O Free - dom, with my trem - bling arm Un - to my heart I

peal - ing? A vis - ion bright from oth - er shores, In - to my
 tide thee; Thy pres - ence, like a shin - ing star, To high - er
 fold thee! For thee my fa - thers fought and bled, And bade me

bo - som steal - ing? A glo - rious pres - ence that which comes To
 aims shall guide me; And if thy gold - en light must pale, And
 to up - hold thee. Con - temn thou not this arm so weak, This

me so poor and low - ly; For it is Free-dom that ap -
 van-quished are thy he - roes, Then wel - come, for thy sake, the
 poor, un-known de - fend - er,— Who heeds the names of them that

pears So fair, so pure and ho - ly; For it is Free-dom
 death That stills de - feats and sor - rows; Then wel - come, for thy
 help To build thy realm in splen - dor? Who heeds the names of

that ap - pears So fair, so pure and ho - - ly.
 sake, the death That stills de - feats and sor - - rows.
 them that help To build thy realm in splen - - dor?

STEADFAST BE, O FATHERLAND.

H. G. NÆGELL

1. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast
 2. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast

be, Stead - fast be, O Fa - ther - land! Stead - fast
 be, Stead - fast be, O Fa - ther - land! Lead us,

in thy great - ness stand, Truth and jus - tice shield - ing;
 one u - ni - ted band, High - er, high - er ev - er!

Stead - fast in tri - umphant right, With un - con - quered, dauntless might,
 Stain - less be thy ra - diant fame; Let thy glo - ry be our aim,

Free-dom's, Free-dom's, Free-dom's weap-ons wield-ing! Stead-fast
Free-dom, Free-dom, Free-dom be our treas-ure! Stead-fast

be, Stead-fast be, Stead-fast be, Stead-fast be, O
be, etc.

Fa-ther-land, O Fa-ther-land!

CHRISTMAS HYMN.

JOHANN KRUGER, 1857.

1. Sing, my soul, in ad-o-ra-tion, Hymns of
2. Com-fort sweet, my soul, en-folds thee; Heav'n-ly



praise to the Lord who is our sal - va - tion!
love, ten - der, true, ev - er - more up - holds thee!



Hark! hark! far a - bove us soar - ing, Ra - dant
Spir - it, be this love de - serv - ing, Ev - er -



throngs ev - er - more sing to God, a - dor - ing.
more, all thy days, God and glad - ness serv - ing.

PIECES WITH ACCOMPANIMENTS.

SEE OUR OARS WITH FEATHER'D SPRAY.

Composed by SIR JOHN STEVENSON, Mus. Doc.

Andante scherzando.

See our Oars with feather'd spray, Sparkle in the beam of day;

See our Oars with feather'd spray, Sparkle in the beam of day;

Andante scherzando.

The musical score for the first piece is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Andante scherzando'. The lyrics are 'See our Oars with feather'd spray, Sparkle in the beam of day;'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

The musical score for the second piece is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Andante scherzando'. The lyrics are 'In our lit - tle Bark we glide Swiftly o'er the si - lent tide,'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,

In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Swift-ly o'er the si - lent tide, si - lent tide.

Swift-ly o'er the si - lent tide, si - lent tide.

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts have a first ending (marked '1st.') and a second ending (marked '2nd.'). The piano accompaniment also features these endings. The lyrics are repeated for both endings.



From

From

This musical score is for a piano introduction. It consists of five staves. The first three staves are for the right hand, and the last two are for the left hand. The key signature is B-flat major (two flats). The first three staves contain whole rests, with the word "From" written above the second and third staves. The fourth and fifth staves contain a melodic line with eighth and sixteenth notes, including accents and a forte (f) dynamic marking.



yon - der lone and rock - y shore, The War - rior Her - mit

yon - der lone and rock - y shore, The War - rior Her - mit

This musical score is for a vocal and piano accompaniment. It consists of five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The key signature is B-flat major (two flats). The first two staves contain the lyrics "yon - der lone and rock - y shore, The War - rior Her - mit". The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

to re - store, the War - rior Her - mit to re - store.

to re - store, the War - rior Her - mit to re - store.

The first system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "to re - store, the War - rior Her - mit to re - store." The piano part includes a forte (*f*) dynamic marking.

And sweet the morn - ing

And sweet the morn - ing

The second system also consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature remains three flats. The lyrics are: "And sweet the morn - ing". The piano part includes piano (*p*) and pianissimo (*pp*) dynamic markings.



breez - es blow, While thus in meas-ur'd time we row, we



breez - es blow, While thus in meas-ur'd time we row, we



row, we row, in measur'd time we row, we



row, we row, in measur'd time we row, we



row, we row, in measur'd time we row, we

row, we row, in measur'd time we row, we

pp *cres.* *p*

This system contains the first two staves of the vocal parts and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are 'row, we row, in measur'd time we row, we'. The piano part features a melody in the right hand and a bass line in the left hand, with a crescendo and piano dynamic marking.

row, we row, we row.

row, we row, we row.

pp *cres.*

This system contains the second two staves of the vocal parts and the second two staves of the piano accompaniment. The vocal staves continue the melody with the lyrics 'row, we row, we row.'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a crescendo and piano dynamic marking.

A musical score for a four-part setting of a hymn. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, and the bottom two staves are piano accompaniment in grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts begin with a long note on the first staff, followed by a half note and a quarter note. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* (diminuendo) at the beginning and *tr* (trill) and *pp* (pianissimo) later in the piece. The score ends with a double bar line and a repeat sign.

HARK, THE CURFEW'S SOLEMN SOUND.

Composed by T. ATTWOOD.

A musical score for the hymn "Hark, the Curfew's Solemn Sound." The score is in G major (one sharp) and common time (C). It consists of two systems of grand staves. The first system has a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line is marked *Larghetto.* and the piano accompaniment is marked *Delos.* The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The second system continues the piano accompaniment. The score ends with a double bar line and a repeat sign.

Hark! hark! the Cur-few's sol- emn sound,

Hark! hark! the Cur-few's sol- emn sound,

solos.

The first system consists of five staves. The top two staves are vocal staves in treble clef, and the bottom three are piano accompaniment staves (treble and bass clef). The key signature is D major (two sharps). The vocal parts enter with the lyrics "Hark! hark! the Cur-few's sol- emn sound,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a double bar line and a fermata.

cres.

Si - - - - lent dark - - - - ness spreads a

Si - - - - lent dark - - - - ness spreads a

The second system continues the musical piece. It features the same vocal and piano staves. The vocal parts continue with the lyrics "Si - - - - lent dark - - - - ness spreads a". The piano accompaniment includes a crescendo marking (*cres.*) and dynamic markings *p* (piano) and *f* (forte). The system concludes with a final chord in the piano part.

round. Heav-y it beats on the lov - - - er's

round.

The first system of the musical score is in D major (two sharps). It features a vocal line and piano accompaniment. The vocal line begins with a treble clef and contains the lyrics "round. Heav-y it beats on the lov - - - er's". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a "round." marking. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand and a similar pattern in the left hand, creating a rhythmic foundation for the vocal melody.

heart, Who leaves with a sigh his

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line, still in D major, contains the lyrics "heart, Who leaves with a sigh his". The piano accompaniment continues with the same eighth-note patterns in both hands, maintaining the rhythmic texture established in the first system. The system concludes with a final chord in D major.

tale half told; The por - ing monk and his book must
 The por - ing
 The por - ing monk and his book must

part, the por - ing monk and his book must
 monk and his book must part, the por - ing
 part, the por - - ing monk and his book must

part, And fear - ful the mi - ser

monk, And fear - ful the mi - ser

part, And fear - ful the mi - ser locks his

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "part, And fear - ful the mi - ser", "monk, And fear - ful the mi - ser", and "part, And fear - ful the mi - ser locks his". The piano accompaniment features a series of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

locks his gold. Now whilst labor sleeps, . . .

locks his gold. Now whilst labor sleeps,

gold, his gold. Now whilst la - bor

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "locks his gold. Now whilst labor sleeps, . . .", "locks his gold. Now whilst labor sleeps,", and "gold, his gold. Now whilst la - bor". The piano accompaniment continues with the same rhythmic pattern of sixteenth-note chords and an eighth-note bass line. The system concludes with a double bar line.

now whilst la - bor sleeps, and charm - - - ed

now whilst la - bor sleeps, and charm - - - ed

cres.

sor - row, and charm - - - ed sor - row,

sor - row, and charm - - - ed sor - row,

p *f* *p*

mf Allegretto.

O'er the dew - y

O'er the dew - y

mf *Svn. di sotto.*

This musical system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). They begin with a whole rest for two measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is on the bottom two staves (Grand Staff). The right hand plays a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the left hand plays a series of eighth notes (F#3, E3, D3, C3, B2, A2, G2). The tempo is marked 'Allegretto' and the dynamic is 'mf'.

green, by the glow - worm's light,

green, by the glow - worm's light,

This musical system continues the vocal and piano parts. The vocal staves (Soprano, Alto, and Bass) continue the melody from the first system, with the lyrics 'green, by the glow - worm's light,'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

musical score for the first system of "The Elves of Night". It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps). The vocal parts have lyrics: "dance the elves of night, dance the elves of". The piano accompaniment consists of a rhythmic melody in the right hand and a supporting bass line in the left hand.

musical score for the second system of "The Elves of Night". It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps). The vocal parts have lyrics: "night,". The piano accompaniment continues with a rhythmic melody in the right hand and a supporting bass line in the left hand.

by the glow - worm's light, dance the elves of

by the glow - worm's light, dance the elves of

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "by the glow - worm's light, dance the elves of". The piano accompaniment features a melody in the right hand and chords in the left hand.

night, dance the elves of night, un -

night, dance the elves of night, un -

The second system continues the musical score. It also consists of four staves. The vocal parts have lyrics: "night, dance the elves of night, un -". The piano accompaniment continues with a similar melodic and harmonic structure. The system concludes with a fermata over the final notes.

heard, un - seen, by the glow-worm's

heard, un - seen, by the glow-worm's

un - heard, un - seen, by the glow-worm's

p *cres.*

This system contains the first four staves of music. The vocal staves (Soprano, Alto, and Tenor) are in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The lyrics are: 'heard, un - seen, by the glow-worm's' for the first two staves, and 'un - heard, un - seen, by the glow-worm's' for the third staff. Dynamics include piano (*p*) and crescendo (*cres.*).

light, un - heard, un - seen,

light, un - heard, un - seen,

light, un - heard, un - seen,

This system contains the next four staves of music. The vocal staves continue with the lyrics: 'light, un - heard, un - seen,'. The piano accompaniment continues with the same melodic and harmonic patterns. Dynamics include piano (*p*).

cres.

dance the elves of night, un - heard, un -

dance the elves of night, un - heard,

cres.

This system contains the first two lines of the musical score. It features four staves: two vocal staves (soprano and alto) and two piano staves. The key signature is D major (two sharps). The first line of music includes the lyrics 'dance the elves of night, un - heard, un -'. The second line continues with 'dance the elves of night, un - heard,'. The piano accompaniment consists of chords and moving lines in both hands. The first line of the piano part is marked with a 'cres.' (crescendo) dynamic.

seen, un - heard, un - seen.

un - seen, un - heard, un - seen.

This system contains the second two lines of the musical score. It continues with the same four-staff format. The lyrics for the first line are 'seen, un - heard, un - seen.' and for the second line are 'un - seen, un - heard, un - seen.' The piano accompaniment continues with similar harmonic support. The first line of the piano part is marked with a 'cres.' (crescendo) dynamic.

mf

O'er the dew - y green,

mf

O'er the dew - y green,

mf

cres.

by the glow - worm's light, dance the elves of

cres.

by the glow - worm's light, dance the elves of

cres.

cres.

night, dance the elves of night.

night, dance the elves of night, Yet ...

f

This system contains the first two staves of a musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in grand staff. The key signature is D major (two sharps). The lyrics are: "night, dance the elves of night." and "night, dance the elves of night, Yet ...". The piano part includes a forte (*f*) dynamic marking.

Yet where their midnight pranks have

..... where their midnight pranks have

Yet where their midnight pranks have been, the cir-cled turf will be-

This system continues the musical score. It contains the next two staves of vocal and piano parts. The lyrics are: "Yet where their midnight pranks have", "..... where their midnight pranks have", and "Yet where their midnight pranks have been, the cir-cled turf will be-". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

been, the cir - - - cled turf will be -
 been, the cir - cled turf will be -
 tray to - mor-row, will be - - tray to - mor -

f

tray to - - mor-row, Yet
 tray to - - mor-row, Yet where . . .
 row, to - - mor-row, Yet where their mid-night

pp

where their midnight pranks have been, the

..... their midnight pranks have been, the

pranks have been, the cir - cled turf will be - tray to - mor - row,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal lines begin with the lyrics "where their midnight pranks have been, the" and "..... their midnight pranks have been, the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

cir - - - cled turf will be - tray, be -

cir - cled turf will be - tray, be -

will be - - tray, will be - tray to -

The second system of the musical score continues the vocal and piano parts. It begins with a forte (*f*) dynamic marking. The vocal lines continue with the lyrics "cir - - - cled turf will be - tray, be -" and "cir - cled turf will be - tray, be -". The piano accompaniment continues with the same rhythmic pattern, also marked with a forte (*f*) dynamic.

tray to - mor-row, to - mor-row, to - mor-row,
tray to - mor-row, to - mor-row, be -
mor-row, will be - tray, will be - tray, will be -

p

will be - tray to - mor-row, mor-row, to - mor-row,
tray, be - tray to - mor-row, to - mor-row, to -
tray, be - tray to - mor-row, will be - tray, will be -

f *p*

to - mor-row, will be - tray to - mor-row,
mor-row, will, will be - tray to - mor-row,
tray, will be - tray, be - tray to - mor-row,

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts have lyrics written below them. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic marking.

will be - tray to - mor-row, will be - tray to -
will be - tray to - mor-row, will be - tray to -

The second system of the musical score continues the vocal and piano parts from the first system. It also consists of four staves (three vocal and one piano). The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal parts have lyrics written below them. The piano accompaniment continues the melody and bass line from the first system.

mor - row.

mor - row.

f

The musical score is written for a vocal ensemble and piano. It begins with two vocal staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "mor - row." are written below each staff. The piano accompaniment is written for a grand piano, with a treble and bass clef. The first system of piano accompaniment starts with a forte (*f*) dynamic marking. The piano part features a complex, rhythmic melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The score is divided into three systems, each with two staves. The key signature remains consistent throughout.

MARK THE MERRY ELVES.

Composed by Dr. CALLCOTT.

Allegretto.

Mark the mer-ry elves of fai-ry land, Mark the mer-ry



Mark the mer-ry elves of fai-ry land, Mark the mer-ry

*Allegretto.**p**Repeat stage.*

elves of fai-ry land, In the cold moon's gleam-y glance,



elves of fai-ry land, In the cold moon's gleam-y glance,

*dim.*

f

In the cold moon's gleam - y glance, In the cold moon's

In the cold moon's gleam - y glance, In the cold moon's

The first system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The first vocal staff begins with a forte (*f*) dynamic marking. The lyrics are: "In the cold moon's gleam - y glance, In the cold moon's" on the first line, and "In the cold moon's gleam - y glance, In the cold moon's" on the second line. The piano accompaniment features chords and moving lines in both hands.

gleam - y glance, They with shad-ow - y mor-
dance. rice dance, They with

gleam - y glance, They with shad-ow - y mor-
rice dance, They with

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "gleam - y glance, They with shad-ow - y mor-
dance. rice dance, They with" on the first line, and "gleam - y glance, They with shad-ow - y mor-
rice dance, They with" on the second line. The piano accompaniment continues with chords and moving lines in both hands.

shad - ow - y mor - rice dance,

shad - ow - y mor - rice dance, Soft mu - sic

dim.

Soft mu - sic dies a - long the

p *nost.*

pp

Soft mu - sic dies a -

pp

dies a - long the land, Soft mu - sic dies, soft mu - sic dies a -

dim.

des - ert land, Soft

f *p* *Adagio. dim.*

long the des - ert land, a - long the des - - ert land,

f *p*

long the des - ert land, a - long the des - - ert land,

f *p*

mu - sic dies

f *p* *Adagio.*

cello voce. A

ad lib. cresc. *Spiritoso.*

a - long the des - ert land. Soon at peep of

cres.

a - long the des - ert land. Soon at peep of

cres.

ad lib. *cres. ad lib.* *mf*

cello voce. *cres.*

p Calando. *dim.* *Spiritoso.*

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p

sest.

p *cal. colla voce.* *mf*

Calando. *Adagio.*

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

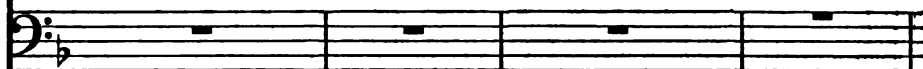
Calando. *p* *sest.*

*Tempo primo.
dolce.*

Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,



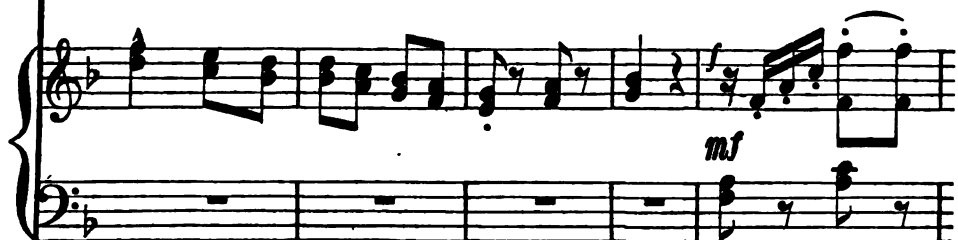
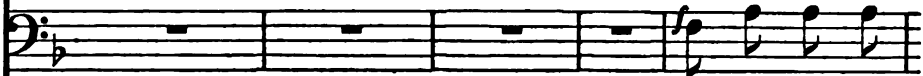
Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,

*Tempo primo.**tem.*

Af - ter the dew - y moon they fly, Mer - ri - ly, now



Af - ter the dew - y moon they fly, Mer - ri - ly, now



mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the
mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts sing the lyrics "mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the" twice. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

dew - y moon they fly, Af - ter the dew - y
dew - y moon they fly, Af - ter the dew - y

The second system of the musical score continues with four staves. The vocal parts sing the lyrics "dew - y moon they fly, Af - ter the dew - y" twice. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking. There are also markings for *delos.* and *sest.* above the vocal staves.

moon they fly, Mer - ri - ly, now mer - ri - ly,
moon they fly, Mer - ri - ly, now mer - ri - ly,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass and treble clefs. The key signature has one flat (B-flat). The vocal parts sing the lyrics "moon they fly, Mer - ri - ly, now mer - ri - ly,". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

p mer - ri - ly, now mer - ri - ly, *f* Af - ter the dew - y
p mer - ri - ly, now mer - ri - ly, *f* Af - ter the dew - y

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts sing the lyrics "mer - ri - ly, now mer - ri - ly, Af - ter the dew - y". The piano accompaniment includes dynamic markings of piano (*p*) and forte (*f*). The system concludes with a final chord in the piano accompaniment.

moon they fly, Af-ter the dew-y moon they fly, they

moon they fly, Af-ter the dew-y moon they fly, they

they fly,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "moon they fly, Af-ter the dew-y moon they fly, they". The piano accompaniment includes a bass line and a treble line with chords. Dynamics include *p* (piano) and *f* (forte).

fly, they fly. fly.

fly, they fly. fly.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "fly, they fly. fly.". The piano accompaniment includes a bass line and a treble line with chords. Dynamics include *f* (forte) and *ff* (fortissimo). There are first and second endings marked "1st." and "2nd." for both the vocal and piano parts.

THE ERL KING.

Composed by Dr. CALLCOTT.

Briskly.
mf

Who is it that rides thro' the for - est so

mf

Who is it that rides thro' the for - est so

mf

fast, Whilst night glooms a - round him, whilst chill roars the

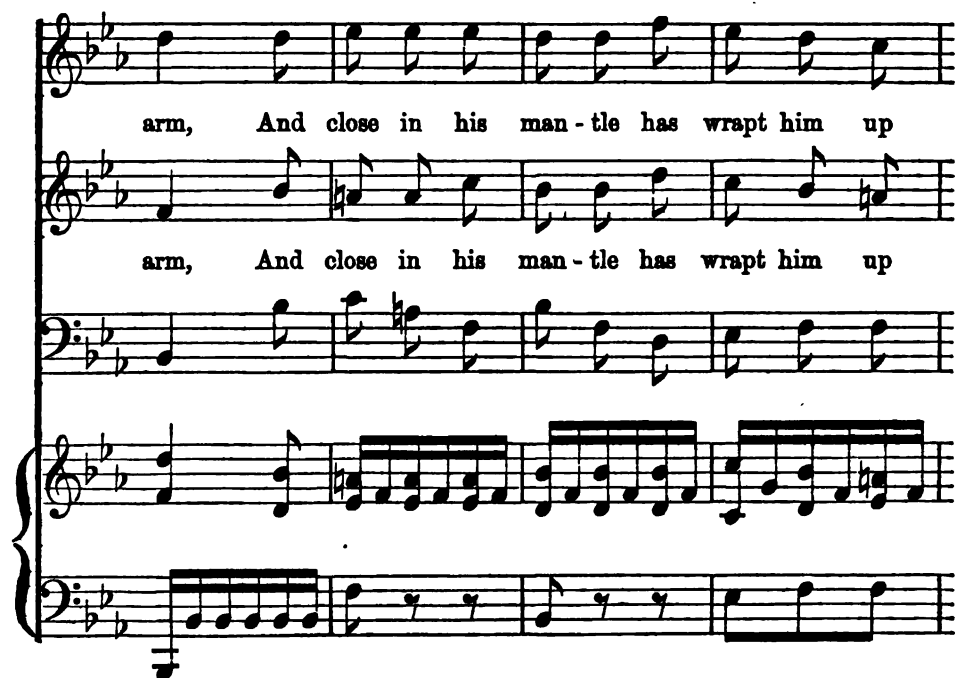
fast, Whilst night glooms a - round him, whilst chill roars the



blast? The fa-ther, who holds his young son in his

blast? The fa-ther, who holds his young son in his

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

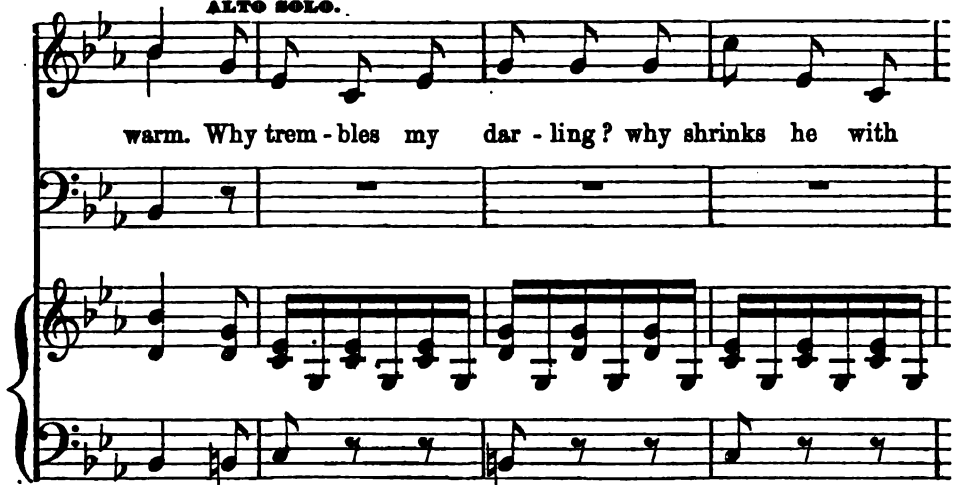


arm, And close in his man-tle has wrapt him up

arm, And close in his man-tle has wrapt him up

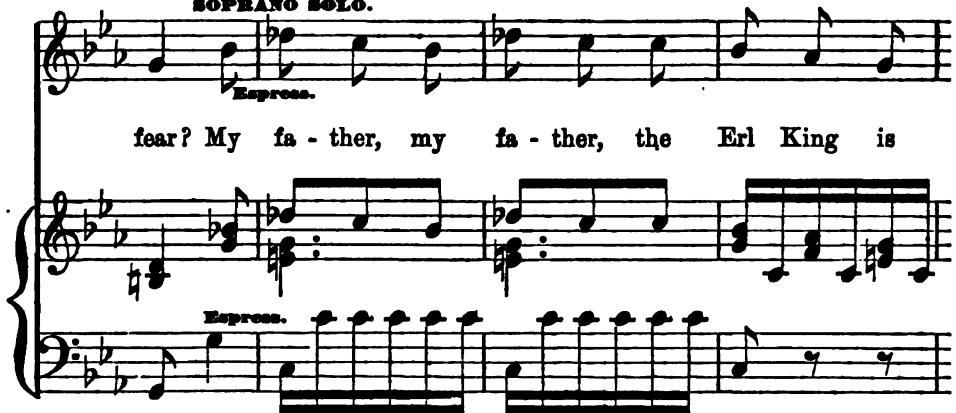
The second system of the musical score continues the vocal and piano parts. It also consists of four staves with the same vocal and piano parts as the first system. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

ALTO SOLO.

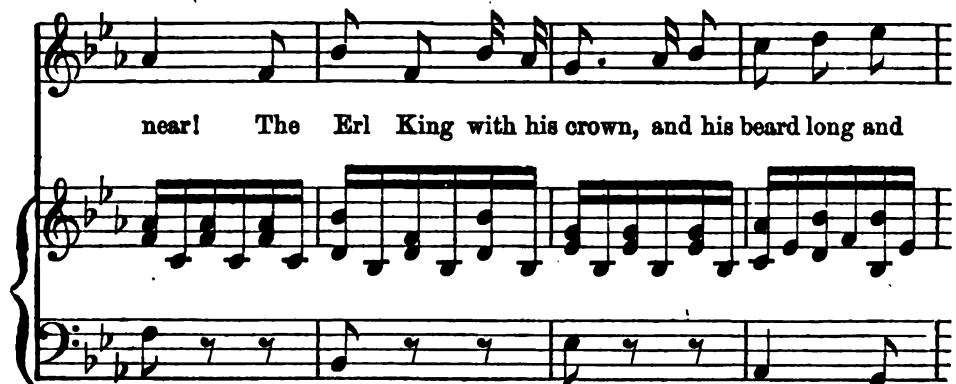


musical score for Alto Solo, featuring a treble and bass staff with lyrics: warm. Why trem - bles my dar - ling? why shrinks he with

SOPRANO SOLO.



musical score for Soprano Solo, featuring a treble and bass staff with lyrics: fear? My fa - ther, my fa - ther, the Erl King is



musical score for Soprano Solo, featuring a treble and bass staff with lyrics: near! The Erl King with his crown, and his beard long and

white. My child, you're de - ceiv'd by the va - pors of

My child, you're de - ceiv'd by the va - pors of

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts begin with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *pp* (pianissimo).

night, My child, you're de-ceiv'd by the va - pors of night.

night, My child, you're de-ceiv'd by the va - pors of night.

The second system of the musical score continues the vocal and piano parts. It follows the same four-staff layout as the first system. The vocal parts continue with the lyrics "night, My child, you're de-ceiv'd by the va - pors of night." The piano accompaniment maintains its rhythmic pattern. The system concludes with a double bar line.

BASS SOLO.

If thou wilt, dear ba - by, with me go a - way, I'll

give thee fine gar-ments, we'll play a fine play; Fine

flow - ers are grow - ing, white, scar - let and blue, On the

banks of yon riv - er, and all are for

This musical system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

SOPRANO SOLO.

Espress.
My fa - ther, my fa - ther, and dost thou not
you.

Espress.

This system contains a soprano solo line and piano accompaniment. The soprano line starts with a half note G4, followed by quarter notes A4, B-flat4, and A4, then a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests. The tempo/mood is marked 'Espress.' (Espressivo).

hear, What words the Erl King whispers soft in my

This system features a vocal line and piano accompaniment. The key signature remains two flats. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and A4, then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

ear? Oh, hush thee, my child, set thy bo - som at

Oh, hush thee, my child, set thy bo - som at

The first system of the musical score consists of five staves. The top two staves are vocal parts, both marked *pp* (pianissimo). The bottom three staves are for piano accompaniment, also marked *pp*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ear? Oh, hush thee, my child, set thy bo - som at" for the first vocal line, and "Oh, hush thee, my child, set thy bo - som at" for the second.

ease; Thou hear'st but the wil - lows when mur - murs the

ease; Thou hear'st but the wil - lows when mur - murs the

The second system of the musical score continues with the same five-staff layout. The vocal parts and piano accompaniment continue with the same key signature and time signature. The lyrics are: "ease; Thou hear'st but the wil - lows when mur - murs the" for both the first and second vocal lines.

breaze, Thou hear'st but the wil - lows when murmurs the breeze.

breaze, Thou hear'st but the wil - lows when murmurs the breeze.

The musical score consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a Bass line. The fourth staff is a piano accompaniment with a grand staff (treble and bass clef). Dynamics include *cres.* and *dim.*

WHEN SHALL WE THREE MEET AGAIN.

Composed by M. P. KING.

Musette.

When shall we three meet a - gain, In thun-der, light'ning, or in

The musical score consists of four staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a Bass line. The fourth staff is a piano accompaniment with a grand staff (treble and bass clef). Dynamics include *Musette.* and *p*.

When, when shall we three meet a - gain, In

When, when shall we three meet a - gain, In thun-der,

rain? When shall we three meet a - gain,

f

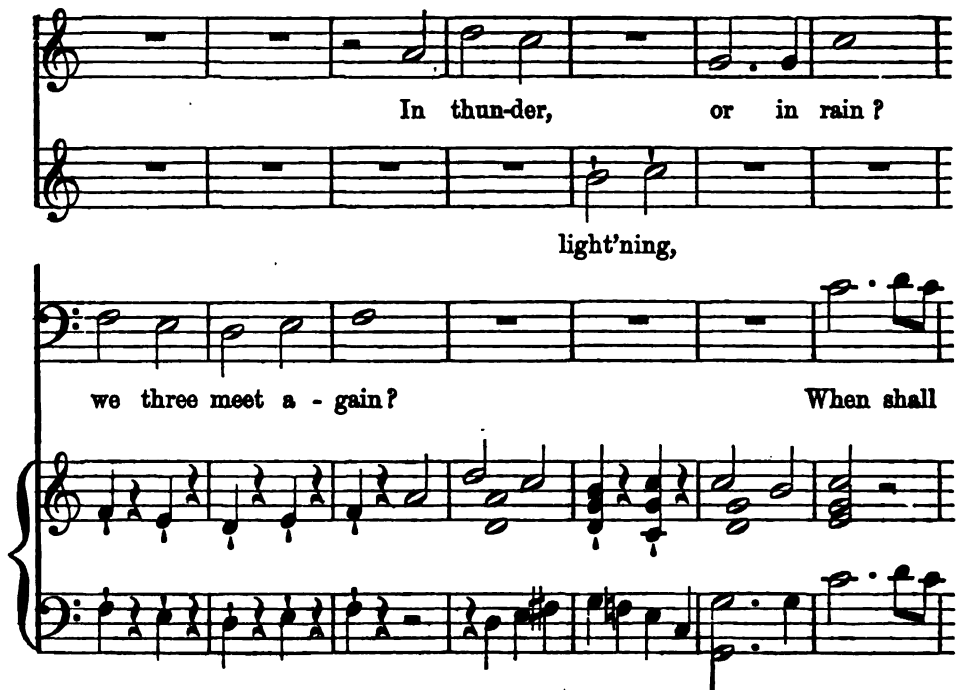
This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are: 'When, when shall we three meet a - gain, In', 'When, when shall we three meet a - gain, In thun-der,', and 'rain? When shall we three meet a - gain,'. The piano accompaniment begins with a forte (*f*) dynamic.

thunder, light'ning, or in rain, or in rain?

light'ning, or in rain, in thunder, light'ning, or in rain?

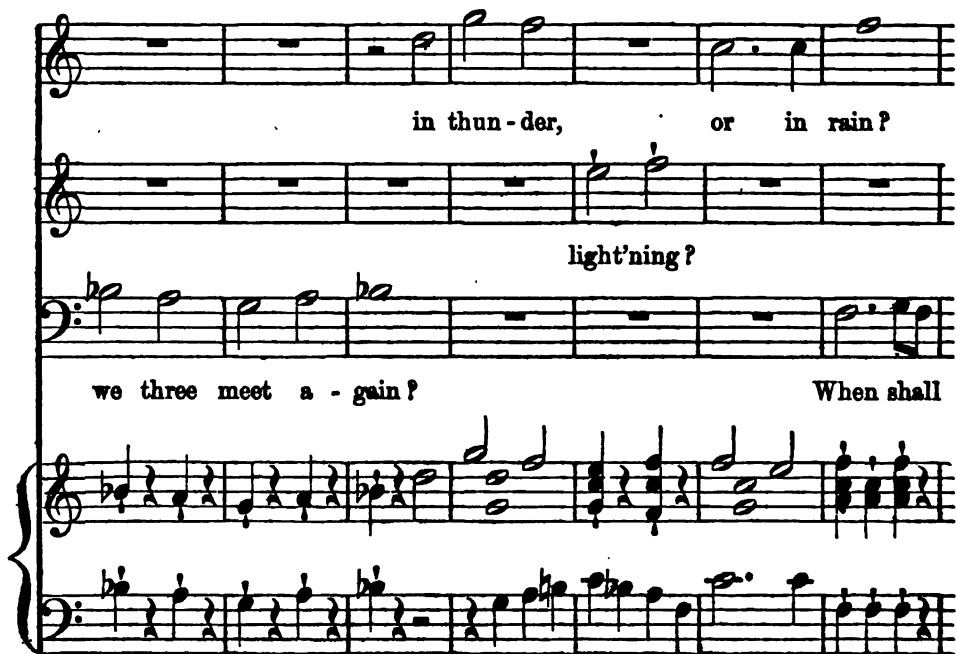
In thunder, light'ning, in thunder, light'ning, or in rain? When shall

This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'thunder, light'ning, or in rain, or in rain?', 'light'ning, or in rain, in thunder, light'ning, or in rain?', and 'In thunder, light'ning, in thunder, light'ning, or in rain? When shall'. The piano accompaniment continues with the same musical texture.



In thun-der, or in rain?
light'ning,
we three meet a - gain? When shall

This system contains the first vocal entry and piano accompaniment. The vocal staves (treble and bass clef) show the vocal lines with lyrics. The piano accompaniment is shown in grand staff notation (treble and bass clef). The lyrics are: "In thun-der, or in rain? light'ning, we three meet a - gain? When shall".



in thun-der, or in rain?
light'ning?
we three meet a - gain? When shall

This system continues the musical piece. It features the same vocal and piano parts as the first system. The lyrics are: "in thun-der, or in rain? light'ning? we three meet a - gain? When shall".

When shall we three meet, when shall we three meet a - gain, ..

When shall we three meet a - gain, when shall we three meet a - - gain, ..

we three meet a - gain, when shall we three meet a - - gain, ..

The first system of the musical score consists of three vocal staves and two piano staves. The vocal staves are in treble clef, and the piano staves are in bass clef. The music is in 4/4 time. The lyrics are: "When shall we three meet, when shall we three meet a - gain, ..", "When shall we three meet a - gain, when shall we three meet a - - gain, ..", and "we three meet a - gain, when shall we three meet a - - gain, ..". The piano accompaniment features a series of chords in the right hand and a more active line in the left hand.

.... In thunder, lightning, or in rain, in thun -

... In thun - der, lightning, or in rain, in thun -

.... In thun - der, lightning, or in rain, in thun - - - -

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef, and the piano staves are in bass clef. The music is in 4/4 time. The lyrics are: ".... In thunder, lightning, or in rain, in thun -", "... In thun - der, lightning, or in rain, in thun -", and ".... In thun - der, lightning, or in rain, in thun - - - -". The piano accompaniment features a series of chords in the right hand and a more active line in the left hand. The dynamic marking *p* (piano) is present at the beginning of the first vocal staff, and *pp* (pianissimo) is present at the beginning of the second piano staff.

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

f *pp.*

in rain?

in rain?

in rain? When the hur

f

When the bat-tle's lost and won,
When the bat-tle's lost and won,
- - ly - bur - ly's done, When the

hur - - - - - ly - bur - ly's done,

When the bat - tle's lost and won,

When the bat - tle's lost and won,

When the hur - ly - bur - ly's done, when the

This system contains the first three staves of the musical score. The first two staves are vocal parts, and the third is a piano accompaniment. The lyrics are: 'When the bat - tle's lost and won,' followed by 'When the bat - tle's lost and won,' and then 'When the hur - ly - bur - ly's done, when the'.

When the hur - ly - bur - ly's done, when the bat - - tle's

When the hur - ly -

bat - - tle's lost and won, lost and

This system contains the next three staves of the musical score. The lyrics continue: 'When the hur - ly - bur - ly's done, when the bat - - tle's', followed by 'When the hur - ly -', and then 'bat - - tle's lost and won, lost and'.

lost, lost and won, when the

bur-ly's done, when the bat-tle's lost and won, when the bat - tle's

won, lost, lost and won, when the

This musical system consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The melody features a series of eighth and sixteenth notes, with a long dotted line indicating a pause in the vocal line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

bat - tle's lost and won, when the bat-tle's lost and

lost and won, when the bat - tle's lost and

bat - tle's lost and won, when the bat - tle's lost and

This musical system continues the song with four staves. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics are repeated, emphasizing the cyclical nature of the battle. The piano accompaniment includes some chords with multiple accidentals, such as double sharps and double flats, indicating a key signature change or a specific harmonic texture.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "won, when the bat - tle's lost, when the bat - tle's won, when the bat - tle's". The piano part features a melody in the right hand and a bass line in the left hand.

won, when the bat - tle's lost, when the bat - tle's

won, when the bat - tle's

won,

Second system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "lost and won, when the lost and won, when the bat - tle's when the bat - tle's lost, when the". The piano part continues the melody and accompaniment from the first system. Dynamics like *f* (forte) are indicated.

lost and won, when the

lost and won, when the bat - tle's

when the bat - tle's lost, when the

bat - tle's lost and won, and

lost, lost, . . . and won, when the bat - tle's lost and

bat - tle's lost and won, and

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano part is in grand staff. The lyrics are: 'bat - tle's lost and won, and' on the first line, 'lost, lost, . . . and won, when the bat - tle's lost and' on the second line, and 'bat - tle's lost and won, and' on the third line.

won, and won, *p*

won, when the bat - tle's lost and won, when the

won, and won, *p*

This system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: 'won, and won, *p*' on the first line, 'won, when the bat - tle's lost and won, when the' on the second line, and 'won, and won, *p*' on the third line. The piano part includes a *p* (piano) dynamic marking.

when the bat - tle's lost and won,

bat - tle's lost, when the bat - tle's lost and won,

when the

when the bat - tle's lost and won.

when the bat - tle's lost, lost ... and won.

bat - tle's lost, when the bat - tle's lost and won.

The musical score is written for voice and piano. It consists of two systems. The first system has three staves: a vocal staff (treble clef), a piano staff (treble clef), and a piano staff (bass clef). The second system has four staves: a vocal staff (treble clef), a piano staff (treble clef), a piano staff (bass clef), and a piano staff (bass clef). The lyrics are written below the vocal staff. The piano part features a variety of chords and melodic lines, including a prominent bass line in the second system. Dynamics include *p* (piano) and *f* (forte). The score ends with a double bar line.

FAR AWAY THE CAMP FIRES BURN.

MERCADANTE.

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf

mf *For.*

We can see their rud-dy light, From the dis - tant
Bless-ings on you as you go; Pan-o-plied for

We can see their rud-dy light, From the dis - tant
Bless-ings on you as you go; Pan-o-plied for

For.

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords. Pedal points are marked with an asterisk and the word "Ped." in the left hand.

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

The piano accompaniment continues with a right-hand melody and a left-hand bass line with chords. Pedal points are marked with an asterisk and the word "Ped." in the left hand.

day, cend: Mem'ries sweet we treasure up, . .
He who rul - eth in the skies,

day, cend: Mem'ries sweet we treasure up, . .
He who rul - eth in the skies,

Fed.

ad lib. *tempo.*

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de - fend: From our al - tars

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de - fend: From our al - tars

Fed. *ad lib.* *tempo.*

watch and wait,
prayers a-rise; While at home, both night and day,
From our homes shall songs as-cend;

watch and wait,
prayers a-rise; While at home, both night and day,
From our homes shall songs as-cend;

Mem'ries sweet we treasure up, Of the ab-sent far a-
He who rul-eth in the skies, Shall your ev'ry step de-

Mem'ries sweet we treasure up, Of the ab-sent far a-
He who rul-eth in the skies, Shall your ev'ry step de-

Red. * *Red.* *

way. fend. Thus, while they afar for freedom fight, Our

way. fend. Thus, while they afar for freedom fight, Our

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp). The bottom two staves are piano accompaniment. The vocal parts have lyrics: "way. fend. Thus, while they afar for freedom fight, Our". The piano accompaniment features a melody in the right hand and chords in the left hand.

spir - its yet shall ev - er yearn For that hap - py

spir - its yet shall ev - er yearn For that hap - py

The second system of the musical score also consists of four staves. The top two staves are vocal parts in G major. The bottom two staves are piano accompaniment. The vocal parts have lyrics: "spir - its yet shall ev - er yearn For that hap - py". The piano accompaniment continues with a melody in the right hand and chords in the left hand. A "loco." marking is present above the piano part.

day, when they shall all vic - to - ri - ous re -

day, when they shall all vic - to - ri - ous re -

sva. *loco.*

turn. O, hast - - en, hap - py day! O,

turn. O, hast - - en, hap - py day! O,

f *For.* ** For.*

hast - - - en, fair - est day! O, hasten, hap-py

hast - - - en, fair - est day! O, hasten, hap-py

Sva.

For.

**.*

This system contains the first two lines of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is in G major (one sharp) and 4/4 time. The first line of piano music is marked *Sva.* (Sustained) and the second line is marked *For.* (Forced). There is an asterisk **.* above the piano part in the second measure of the second line.

day!

day!

Sva.

lento.

This system contains the second two lines of music. The vocal staves continue with the lyrics "day!". The piano accompaniment continues with the same G major key and 4/4 time signature. The first line of piano music is marked *Sva.* (Sustained) and the second line is marked *lento.* (Lento).

FIVE TIMES BY THE TAPER'S LIGHT.

Composed by STEPHEN STORAGE.

First system of the musical score. It consists of five staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is the bass line, in bass clef with the same key signature and time signature, and is labeled "BASS SOLO." above it. The bottom two staves are for the piano accompaniment, in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte dynamic marking (*fp*). The lyrics "Five times by the taper's light The" are written below the piano accompaniment.

Second system of the musical score. It consists of five staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is the bass line, in bass clef with the same key signature and time signature. The bottom two staves are for the piano accompaniment, in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics "hour - glass I have turn'd to - night, Five" are written below the piano accompaniment. The word "Five" appears three times in the lyrics, each corresponding to a measure in the piano accompaniment.

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts sing the lyrics "times by the taper's light The hour - glass we have turn'd to -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

night! Where's father?

night!

night! He's gone out to roam ;

The musical score continues with three vocal staves and piano accompaniment. The lyrics are "night! Where's father?", "night!", and "night! He's gone out to roam ;". The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) and *f* (fortissimo). The key signature remains one sharp (F#).

If he have luck, He'll bring a buck Up - on his lust - y shoul - ders

The first system of the musical score consists of two vocal staves (treble clef, G major) and a piano accompaniment (bass clef, G major). The vocal staves contain the lyrics "If he have luck, He'll bring a buck Up - on his lust - y shoul - ders". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Home! Home! he comes not

Home! Home! he comes not

home.

The second system of the musical score continues the vocal and piano parts. The vocal staves contain the lyrics "Home! Home! he comes not" and "Home! Home! he comes not". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with the word "home." on the vocal staff.

home. Hark! Hark! from the

home. Hark! Hark! from the

Hark! Hark!

wood-land vale be - low, from the woodland vale be -

wood-land vale be - low, from the

from the

mf, *p'*

mf *p*

mf *p*

mf *p*

pp

low, The dis - tant clock sounds dull, sounds
 woodland vale be - low, The dis - tant clock sounds
 woodland vale be - low, The dis - tant clock sounds

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal parts and a steady eighth-note accompaniment in the piano part.

dull, sounds dull and slow.
 dull, sounds dull and slow.
 dull, sounds dull and slow.
 dull, sounds dull and slow.

This system contains the next four staves of the musical score. The top three staves are vocal lines with lyrics, featuring a slower tempo and a more sustained melody. The bottom staff is a piano accompaniment line, featuring a more active melody with eighth and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 4/4. The system concludes with a 'rall.' (rallentando) marking.

This musical score is for a piece titled "Bome!". It is written for three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing four staves.

First System:

- Vocal Parts:** Each part begins with a half note "Bome!" followed by a half rest, then another half note "Bome!" followed by a half rest. The first vocal part starts with a *mf* dynamic and an accent (>), while the second and third parts start with a *p* dynamic.
- Piano Accompaniment:** The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a simple bass line with half notes and rests.

Second System:

- Vocal Parts:** Similar to the first system, but the dynamics are *pp* (pianissimo) for all parts.
- Piano Accompaniment:** Continues the rhythmic pattern, ending with a double bar line.

Third System:

- Vocal Parts:** Similar to the previous systems, but the dynamics are *pp* (pianissimo) for all parts.
- Piano Accompaniment:** Continues the rhythmic pattern, ending with a double bar line.

Fourth System:

- Vocal Parts:** Similar to the previous systems, but the dynamics are *pp* (pianissimo) for all parts.
- Piano Accompaniment:** Continues the rhythmic pattern, ending with a double bar line.

The score concludes with a final double bar line.

'YE SHEPHERDS, TELL ME.

Composed by J. MAZZINGHI.

Larghetto Grazioso con moto.



delos. *delos.*

Soprano Solo.



Ye shep - herds,

dim.



tell . . . me, tell me, have you seen,

have you seen My Flo - ra pass this

The first system of the musical score is in the key of D major (two sharps) and 2/4 time. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "have you seen My Flo - ra pass this". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

way? In shape and feature

The second system continues the musical score. The lyrics are "way? In shape and feature". The piano accompaniment includes a "delee." marking under a group of notes in the right hand. The vocal melody and piano accompaniment continue with the same rhythmic and melodic patterns.

beau - - - - ty's Queen, In

The third system concludes the musical score. The lyrics are "beau - - - - ty's Queen, In". The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. The vocal melody ends with a final note.

pas - to - ral, in pas - to - ral ar - ray.

This system contains the first vocal entry and piano accompaniment. The vocal part is written in a single staff with a treble clef and a key signature of two sharps (D major). The lyrics are "pas - to - ral, in pas - to - ral ar - ray." The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CHORUS.
Shepherds, tell me, tell me, tell me, have you seen,
Shepherds, tell me, tell me, tell me, have you seen,
Shepherds, tell me, tell me, tell me, have you seen,

This system contains the chorus of the piece. It features three vocal staves (soprano, alto, and bass) and a piano accompaniment in grand staff. The key signature remains D major. The lyrics are "Shepherds, tell me, tell me, tell me, have you seen," repeated three times. The piano accompaniment includes a forte (*fp*) dynamic marking at the beginning of the first vocal line. The piano part continues with a consistent eighth-note accompaniment.

del.
have you seen my Flo - ra pass this
del.
tell me, have you seen my Flo - ra pass this
del.
have you seen, have you seen my Flo - ra pass this
del. dim.

way? have you seen, tell me, shep-herds, have you
way? shep - - herds, tell me, have you
way? have you seen, tell me, shep-herds, have you
del.

seen, tell me, have you seen my Flo - ra pass this

seen, tell me, have you seen my Flo - ra pass this

p *fp* *del.* *Lento.*

Detailed description: This system contains the first two lines of music. It features two vocal staves (soprano and alto) and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics 'seen, tell me, have you seen my Flo - ra pass this'. The piano accompaniment begins with a piano (*p*) dynamic, followed by a fortissimo (*fp*) dynamic, and includes markings for *del.* (deliberate) and *Lento.* (slow).

way?

way?

p *rall.* *dim.*

Detailed description: This system contains the next two lines of music. The vocal parts continue with the lyrics 'way?'. The piano accompaniment features a piano (*p*) dynamic, a *rall.* (rallentando) marking, and a *dim.* (diminuendo) marking. The system concludes with a double bar line.

ALTO SOLO.

A wreath a - round her head, a - round her head she

p

wore,— Car - na - - - - tion, li - - ly,

li - - - - ly, rose, And in her

hand a crook she bore, And

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) contains the lyrics "hand a crook she bore, And". The piano accompaniment (grand staff) features a busy right hand with sixteenth-note patterns and a left hand with sustained chords.

sweets her breath . . com - pose

Repeat Chorus.

The second system continues the vocal and piano parts. The vocal line has a long note for "sweets" followed by "her breath . . com - pose". The piano accompaniment continues with similar rhythmic patterns. The system concludes with the instruction "Repeat Chorus."

BASS SOLO.

The beau - teous, the beau - teous wreath that decks, that decks her

p

The third system begins with a "BASS SOLO." instruction. The vocal line (bass clef) sings "The beau - teous, the beau - teous wreath that decks, that decks her". The piano accompaniment (grand staff) features a right hand with sixteenth-note patterns and a left hand with sustained chords. A piano dynamic marking (*p*) is present at the start of the piano part.

head Forms her de-scrip - tion,

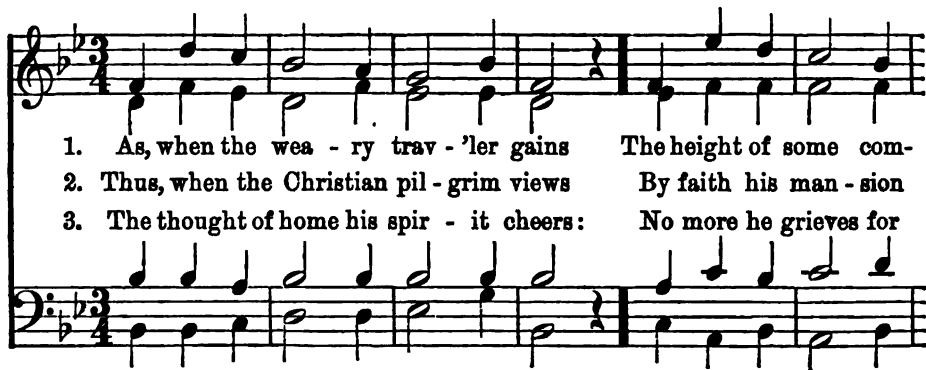
her de-scrip-tion true. Hands li-ly-

white, Lips crim - son - red, And

cheeks of ro - - sy, ro - - sy hue. *Repeat Chorus.*

Sva. *Sva.* *Sva.* *Sva.* *Sva.* *Sva.*

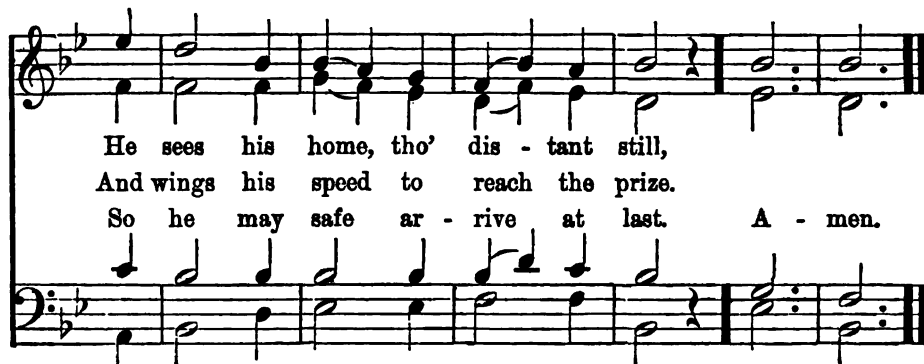
AS, WHEN THE WEARY TRAVELLER GAINS. L. M.



1. As, when the wea - ry trav - 'ler gains The height of some com-
 2. Thus, when the Christian pil - grim views By faith his man - sion
 3. The thought of home his spir - it cheers: No more he grieves for

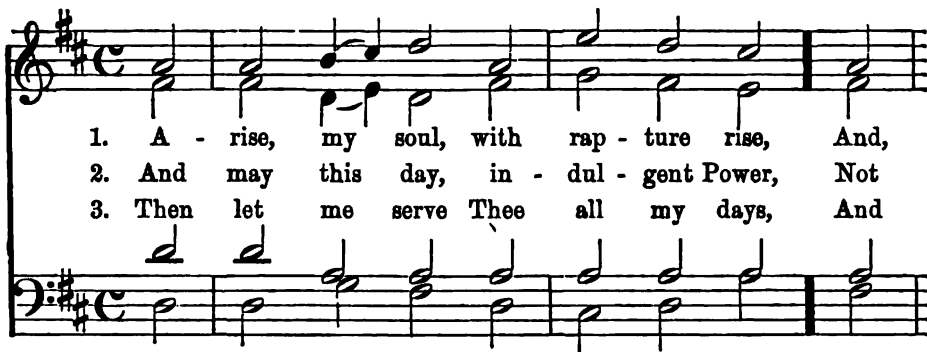


mand - ing hill, His heart re - vives, if o'er the plains
 in the skies, The sight his faint - ing strength re - news,
 trou - bles past; Nor a - ny fu - ture tri - als fears,

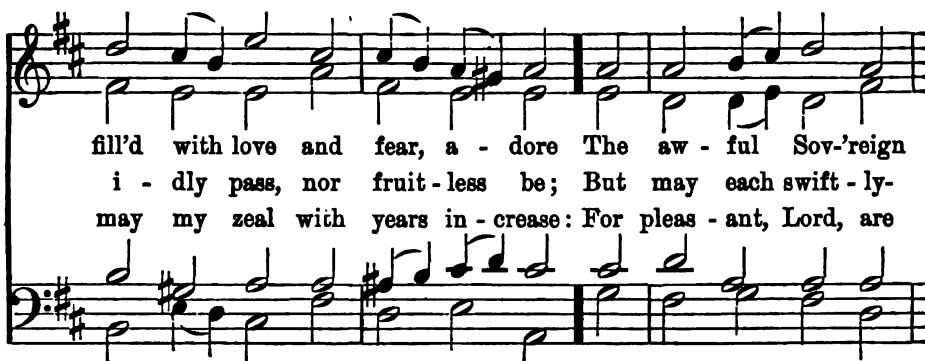


He sees his home, tho' dis - tant still,
 And wings his speed to reach the prize.
 So he may safe ar - rive at last. A - men.

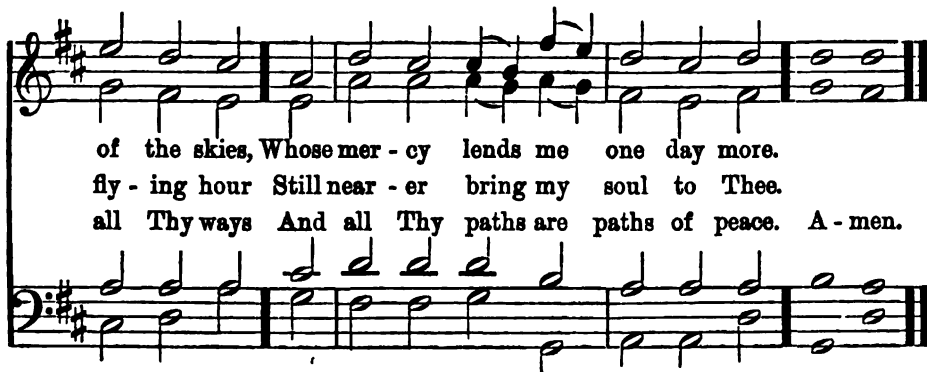
ARISE, MY SOUL. L. M.



1. A - rise, my soul, with rap - ture rise, And,
 2. And may this day, in - dul - gent Power, Not
 3. Then let me serve Thee all my days, And



fill'd with love and fear, a - dore The aw - ful Sov'-reign
 i - dly pass, nor fruit - less be; But may each swift - ly
 may my zeal with years in - crease: For pleas - ant, Lord, are



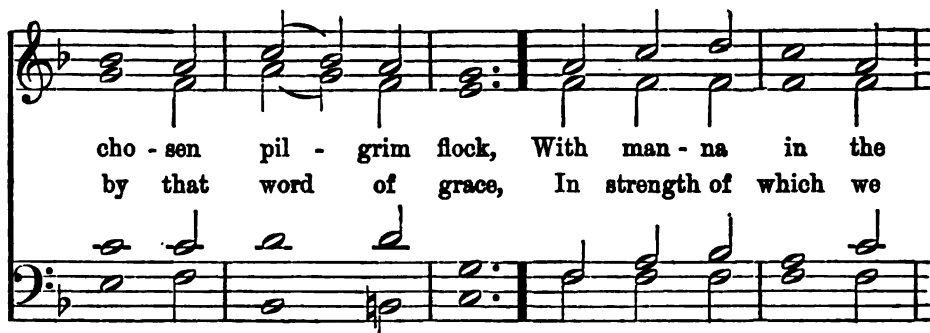
of the skies, Whose mer - cy lends me one day more.
 fly - ing hour Still near - er bring my soul to Thee.
 all Thy ways And all Thy paths are paths of peace. A - men.

SHEPHERD OF SOULS. C. M.



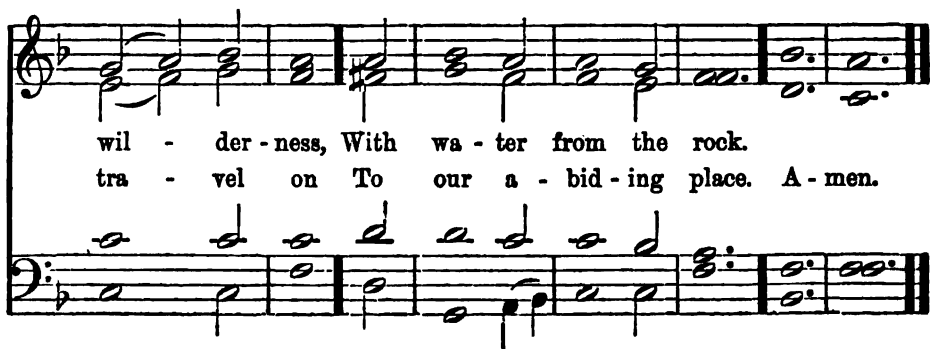
1. Shep - herd of souls, re - fresh and bless Thy
2. We would not live by bread a - lone, But

The first system of music is written for two voices (Soprano and Bass) in 3/2 time. The key signature has one flat (B-flat). The melody for both parts is simple and homophonic, with the lyrics written below the notes.



cho - sen pil - grim flock, With man - na in the
by that word of grace, In strength of which we

The second system continues the melody from the first system. It features a repeat sign at the end of the first phrase. The lyrics are written below the notes.



wil - der - ness, With wa - ter from the rock.
tra - vel on To our a - bid - ing place. A - men.

The third system concludes the piece. It features a final cadence with a double bar line. The lyrics are written below the notes.


AWAKE, MY SOUL, AND WITH THE SUN. L. M.

1. A - wake, my soul, and with the sun Thy
 2. By in - flu - ence of light di - vine, Let
 3. Lord, I my vows to Thee re - new; Dis-


dai - ly stage of du - ty run; Shake off dull sloth and
 thy own light to oth - ers shine; Re - flect all heaven's pro-
 perse my sins as morn - ing dew; Guard my first springs of

joy - ful rise To pay thy morning sac - ri - fice.
 pi - tious rays In ar - dent love and cheer - ful praise.
 thought and will, And with Thy - self my spir - it fill.


MY OPENING EYES WITH RAPTURE SEE. L. M.



1. My op' - ning eyes with rap - ture see The dawn of
2. I yield my heart to Thee a - lone, Nor would re-

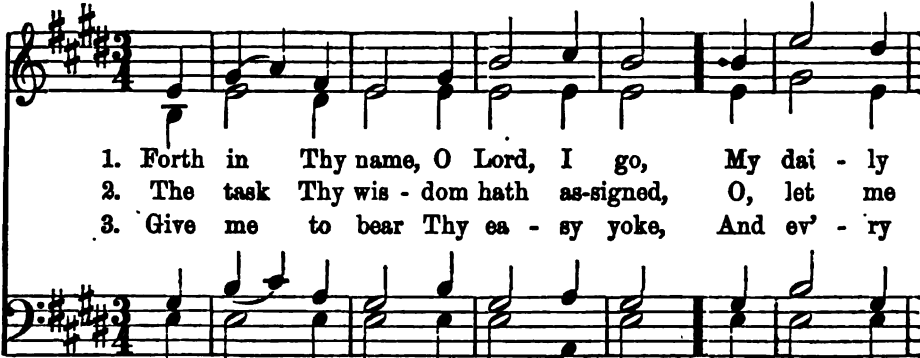


Thy re - turn - ing day; My tho'ts, O God, as - cend to Thee,
ceive an - oth - er guest; E - ter - nal King! e - rect thy throne,

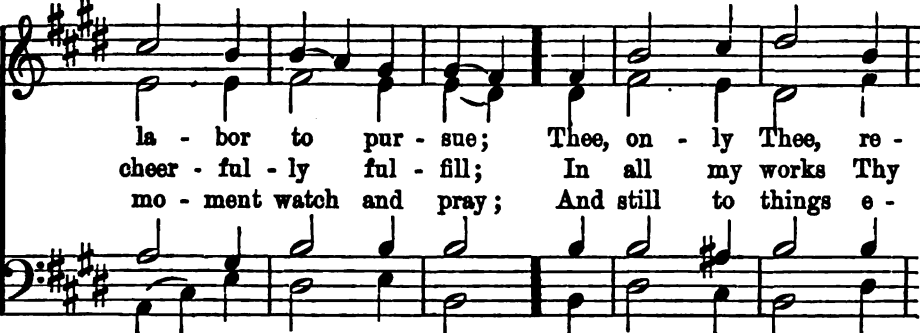


While thus my ear - ly vows I pay.
And reign sole mon - arch in my breast. A - men.

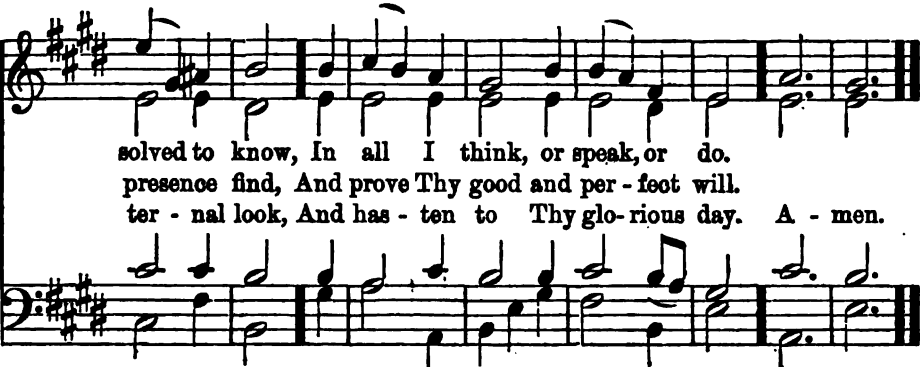
FORTH IN THY NAME, O LORD, I GO. L. M.



1. Forth in Thy name, O Lord, I go, My dai - ly
 2. The task Thy wis - dom hath as-signed, O, let me
 3. Give me to bear Thy ea - sy yoke, And ev' - ry



la - bor to pur - sue; Thee, on - ly Thee, re -
 cheer - ful - ly ful - fill; In all my works Thy
 mo - ment watch and pray; And still to things e -



solved to know, In all I think, or speak, or do.
 presence find, And prove Thy good and per - fect will.
 ter - nal look, And has - ten to Thy glo - rious day. A - men.

LIFT UP YOUR HEADS. C. M.

1. Lift up your heads; e - ter - nal gates, Un -
 2. Who is the King of glo - ry? who? The
 3. Who is the King of glo - ry? who? The

The musical notation consists of a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system ends with a double bar line.

fold, to en - ter - tain The King of glo - ry;
 Lord, for strength re - nowned; In bat - tle migh - ty;
 Lord of hosts re - nowned; Of glo - ry He a -

The musical notation continues from the first system. It features a treble and bass staff. The second system ends with a double bar line.

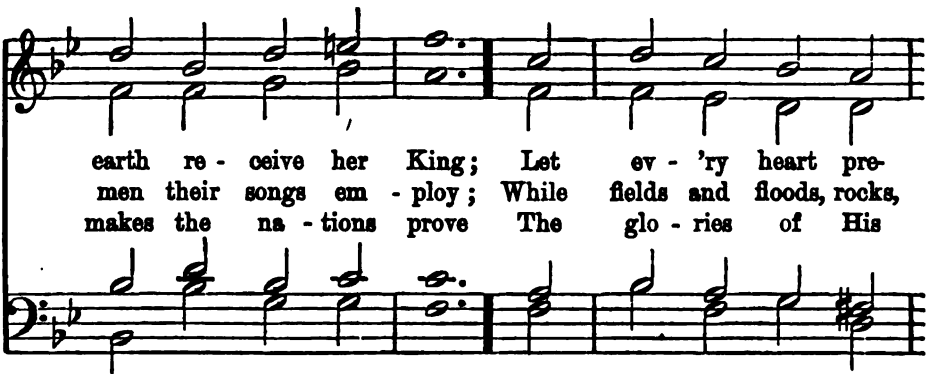
see! He comes, With His ce - les - tial train.
 o'er His foes E - ter - nal Vic - tor crown'd.
 lone is King, Who is with glo - ry crown'd. A - men.

The musical notation continues from the second system. It features a treble and bass staff. The third system ends with a double bar line.

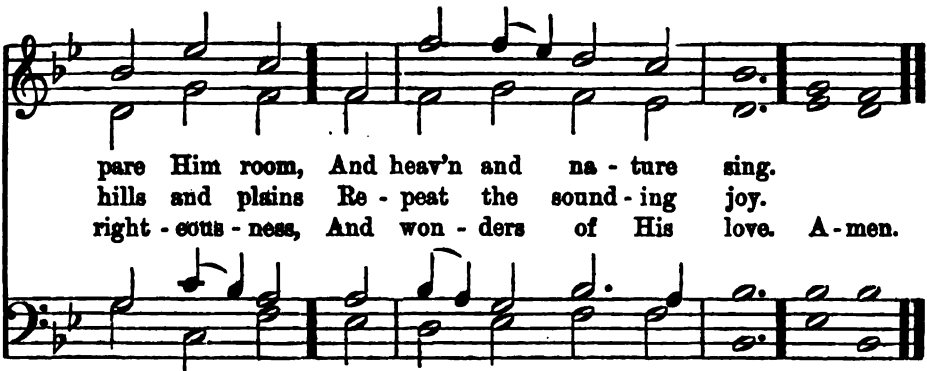
JOY TO THE WORLD. C. M.



1. Joy to the world! the Lord is come; Let
 2. Joy to the world! the Sav - iour reigns; Let
 3. He rules the world with truth and grace, And

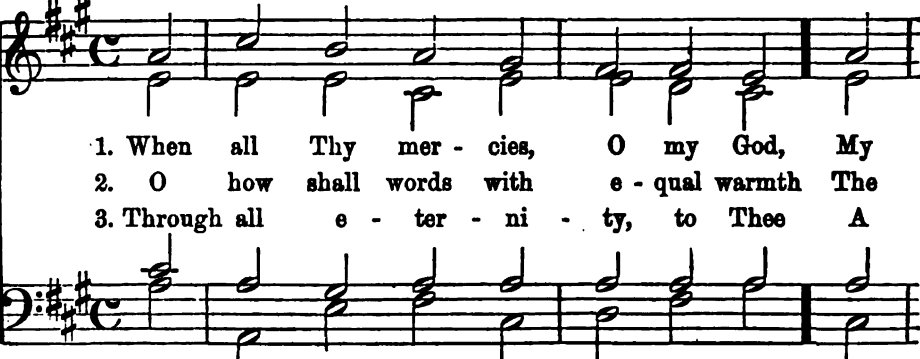


earth re - ceive her King; Let ev - 'ry heart pro -
 men their songs em - ploy; While fields and floods, rocks,
 makes the na - tions prove The glo - ries of His



pare Him room, And heav'n and na - ture sing.
 hills and plains Re - peat the sound - ing joy.
 right - eous - ness, And won - ders of His love. A - men.

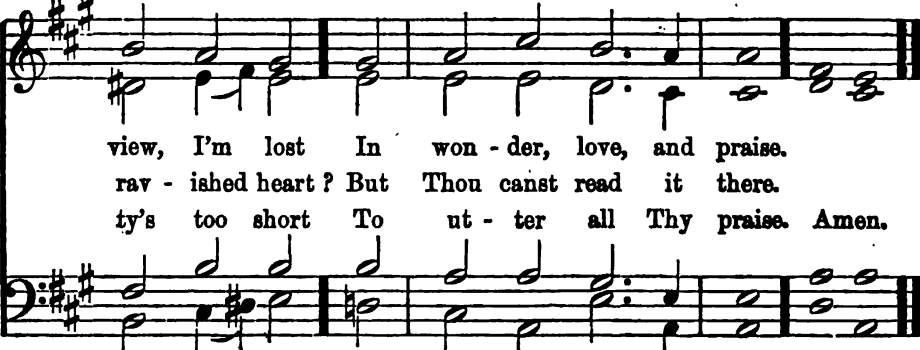
WHEN ALL THY MERCIES. C. M.



1. When all Thy mer - cies, O my God, My
2. O how shall words with e - qual warmth The
3. Through all e - ter - ni - ty, to Thee A



ris - ing soul sur - veys, Trans - port - ed with the
grat - i - tude de - clare That glows with - in my
joy - ful song I'll raise; But oh! e - ter - ni -



view, I'm lost In won - der, love, and praise.
rav - ished heart? But Thou canst read it there.
ty's too short To ut - ter all Thy praise. Amen.

LORD, FOR EVER AT THY SIDE. 7s.



1. Lord, for - ev - er at Thy side Let my place and
 2. Meek - ly may my soul re - ceive All Thy spir - it
 3. Hum - ble as a lit - tle child, Wean - ed from the

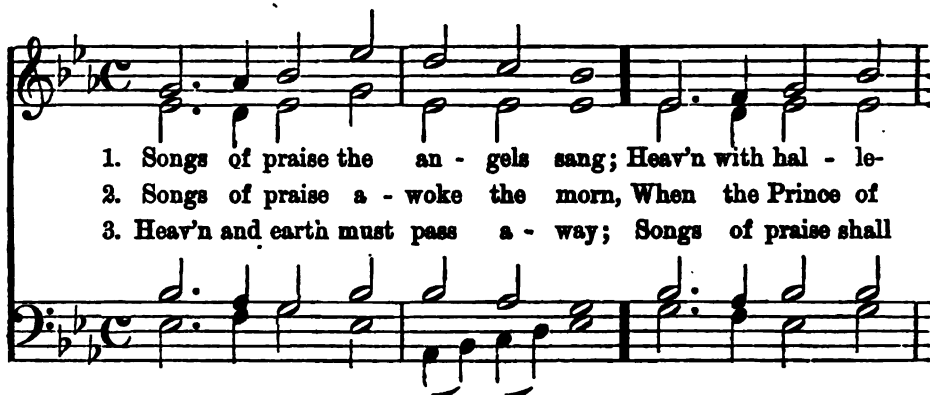


por - tion be; Strip me of the robes of pride,
 hath re - vealed; Thou hast spok - en — I be - lieve,
 moth - er's breast, By no sub - tle - ties be - guiled,

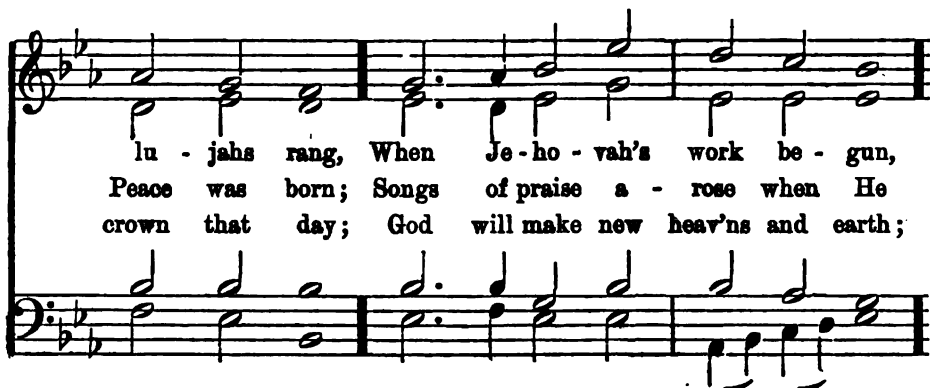


Clothe me with hu - mil - i - ty.
 Though the O - ra - cle be sealed.
 On Thy faith - ful word I rest. A - men.

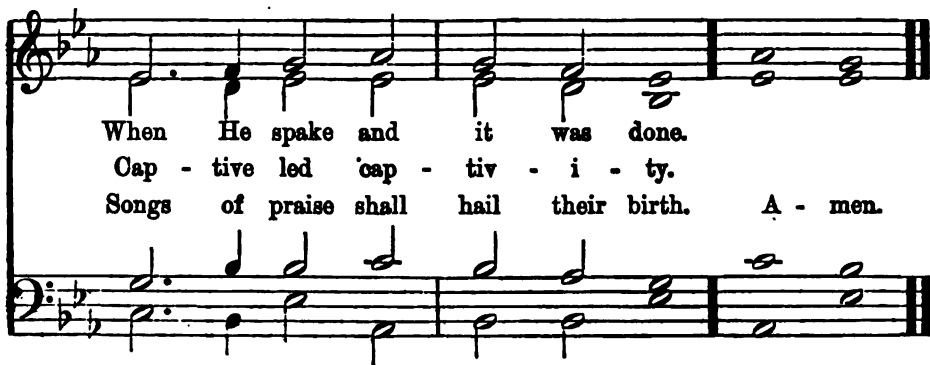
SONGS OF PRAISE THE ANGELS SANG. 7a.



1. Songs of praise the an - gels sang; Heav'n with hal - le-
 2. Songs of praise a - woke the morn, When the Prince of
 3. Heav'n and earth must pass a - way; Songs of praise shall



lu - jahs rang, When Je - ho - vah's work be - gun,
 Peace was born; Songs of praise a - rose when He
 crown that day; God will make new heav'ns and earth;



When He spake and it was done.
 Cap - tive led cap - tiv - i - ty.
 Songs of praise shall hail their birth. A - men.

CHILDREN OF THE HEAVENLY KING. 7s.

1. Chil - dren of the heav'n - ly King, As ye jour - ney,
 2. We are trav - 'ling home to God, In the way the
 3. Lord, o - be - dient - ly we go, Glad - ly leav - ing

sweet - ly sing; Sing your Sav - iour's wor - thy praise,
 fa - thers trod; They are hap - py now, and we
 all be - low; On - ly Thou our lead - er be,

Glo - rious in His works and ways.
 Soon their hap - pi - ness shall see.
 And we still will fol - low Thee. A - men.

PRAISE TO GOD. Six 7s.

1. { Praise to God, im - mor - tal praise, For the love that
Boun - teous source of ev - 'ry joy, Let thy praise our

2. { All the bless - ings of the fields, All the stores the
Flocks that whit - en all the plain, Yel - low sheaves of

3. { Peace, pros - per - i - ty and health, Pri - vate bliss and
Knowl - edge, with its glad'ning streams, Pure re - lig - ion's

{ crowns our days; }
{ tongues em - ploy; } All to Thee, our God, we owe,
{ gar - den yields, }
{ rip - ened grain; } Lord, for these our souls shall raise
{ pub - lic wealth, }
{ ho - lier beams; } Lord, for these our souls shall raise

Source whence all our bless - ings flow.
Grate - ful vows and sol - emn praise.
Grate - ful vows and sol - emn praise. A - men.

JOY FILLS THE DWELLING OF THE JUST. C. M.

1. Joy fills the dwell - ing of the just, Whom
 2. Then o - pen wide the tem - ple gates, To
 3. That which the build - ers once re - fus'd, Is

The first system of the musical score is in 3/2 time, with a key signature of one sharp (F#). It features a treble and bass staff. The lyrics are written below the treble staff, with three verses of text. The melody is simple and hymn-like, with a final cadence at the end of the system.

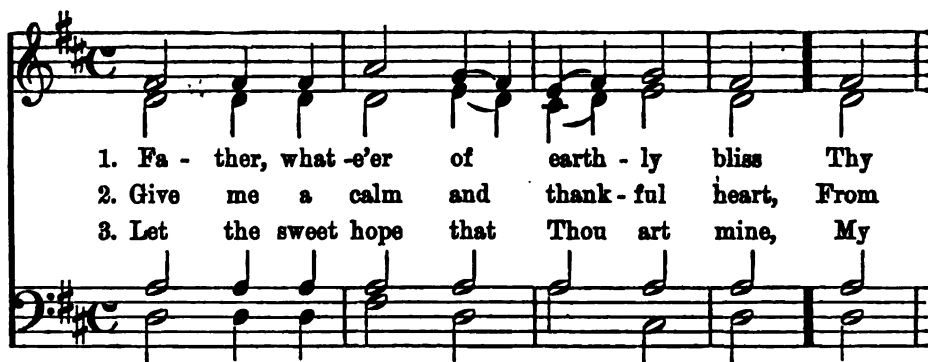
God has saved from harm; For won - drous things are
 which the just re - pair, That I may en - ter
 now the Cor - ner - stone: This is the won - drous

The second system continues the melody and accompaniment. The lyrics are written below the treble staff. The music maintains the same 3/2 time and key signature. The accompaniment in the bass staff provides a steady harmonic support.

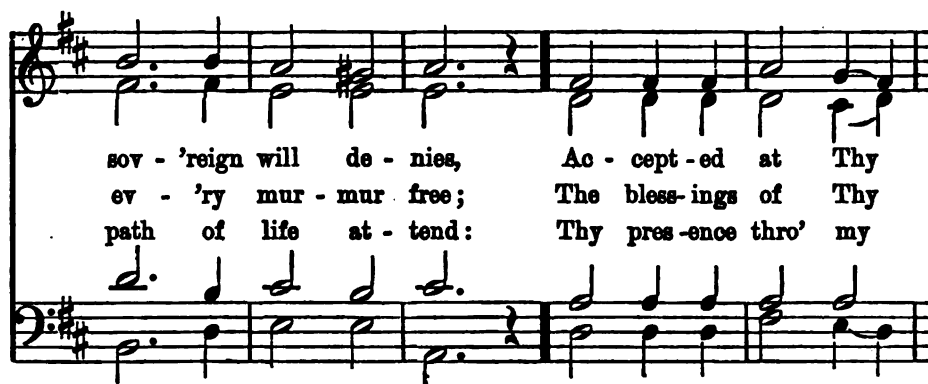
brought to pass By His Al - migh - ty arm.
 in, and praise My great De - liv - 'rer there.
 work of God, The work of God a - lone. A - men.

The third system concludes the piece. The lyrics are written below the treble staff. The music ends with a final cadence, marked by a double bar line and repeat signs. The overall mood is one of praise and devotion.

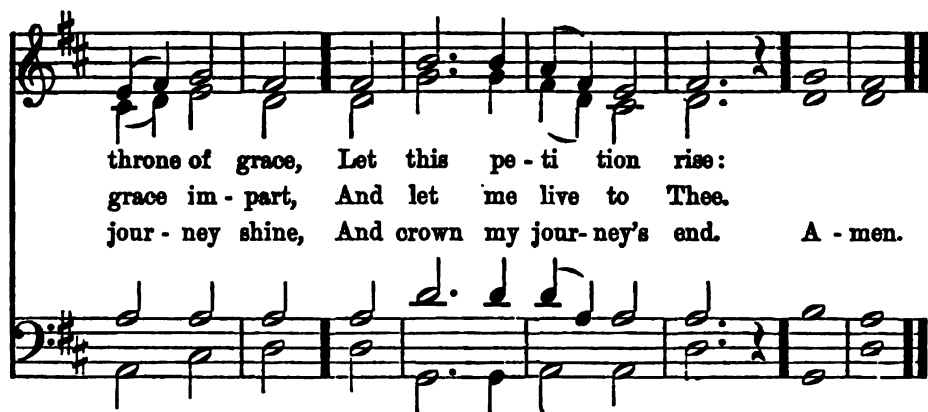
FATHER, WHATE'ER OF EARTHLY BLISS. C. M.



1. Fa - ther, what - e'er of earth - ly bliss Thy
 2. Give me a calm and thank - ful heart, From
 3. Let the sweet hope that Thou art mine, My



sov - 'reign will de - nies, Ac - cept - ed at Thy
 ev - 'ry mur - mur free; The bless - ings of Thy
 path of life at - tend: Thy pres - ence thro' my



throne of grace, Let this pe - ti tion rise:
 grace im - part, And let me live to Thee.
 jour - ney shine, And crown my jour - ney's end. A - men.

THY WAY, NOT MINE, O LORD. 68.

1. Thy way, not mine, O Lord, How-ev - er dark it be!
 2. I dare not choose my lot; I would not, if I might;
 3. Not mine, not mine the choice, In things or great or small;

The musical score is written on two staves, treble and bass clef, in G major (one sharp) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

Lead me by thine own hand, Choose out the path for me.
 Choose Thou for me, my God; So shall I walk a - right.
 Be Thou my guide, my strength, My wisdom, and my all. A - men.

The musical score continues on two staves, treble and bass clef, in G major and common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.

NOW THANK WE ALL OUR GOD. P. M.

1 { Now thank we all our God, With hearts and hands and voi - ces,
 Who wond'rous things hath done, In whom His world re-joic - es;
 2 { O may this bounteous God Thro' all our life be near us,
 With ev - er - joy-ful hearts, And blessed peace to cheer us;

The musical score is written on two staves, treble and bass clef, in G major and common time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves.



Who from our mother's arms Hath bless'd us on our way
And keep us in His grace, And guide us when per-plex'd,

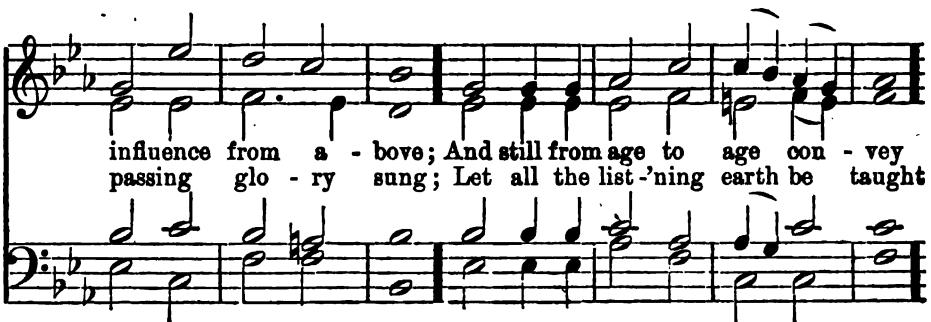


With countless gifts of love, And still is ours to-day.
And free us from all ills In this world and the next. A-men.

SPIRIT OF MERCY, TRUTH, AND LOVE. L. M.



1. Spir - it of mer - cy, truth and love, O shed Thine
2. In ev - 'ry clime, by ev - 'ry tongue, Be God's sur-



influence from a - bove; And still from age to age con - vey
passing glo - ry sung; Let all the list-'ning earth be taught

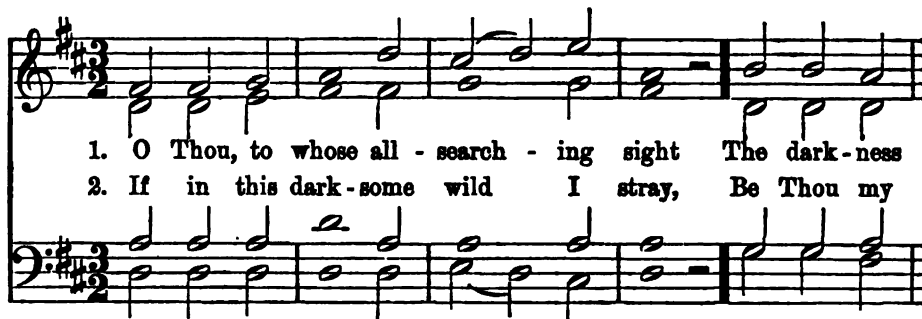
The won - ders of Thy sa - cred day.
The won - ders by our Sav - iour wrought. A - men.

FOR EVER WITH THE LORD. S. M.

1. For ev - er with the Lord! A - men, so let it be! Life
2. My Father's home on high, Home of my soul, how near, At
3. Ah, then my spir - it faints To reach the land I love, The
4. Yet clouds will in - ter - vene, And all my pros - pect flies; Like
5. A - non the clouds de - part, The winds and wa - ters cease, And

from the dead is in that word; 'Tis im - mor - tal - i - ty.
times to faith's far-see-ing eye Thy gold-en gates ap - pear!
bright in-her - i - tance of saints, Je - ru - sa - lem a - bove.
Noah's dove, I flit between Rough seas and stormy skies.
sweetly o'er my gladden'd heart Expands the bow of peace. A - men.

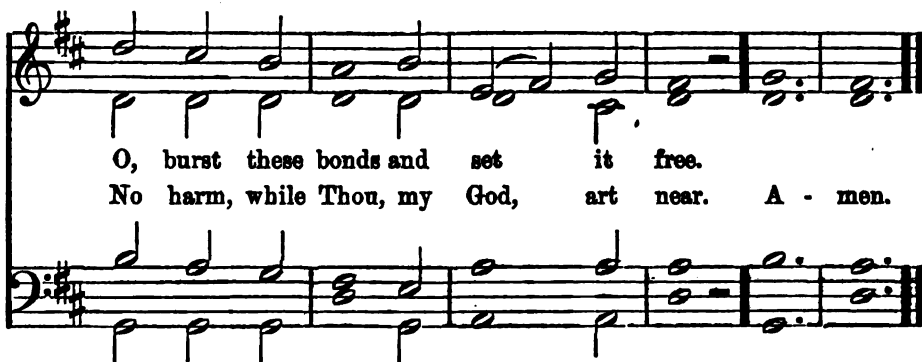
O THOU, TO WHOSE ALL-SEARCHING SIGHT. L. M.



1. O Thou, to whose all - search - ing sight The dark-ness
2. If in this dark-some wild I stray, Be Thou my

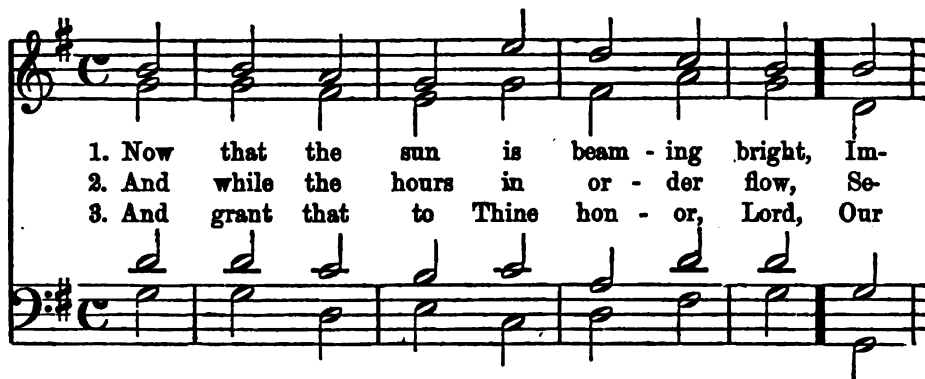


shineth as the light, Search, prove my heart; it pants for Thee;
light, be Thou my way; No foes, no vi - o - lence I fear,



O, burst these bonds and set it free.
No harm, while Thou, my God, art near. A - men.

MORNING HYMN. C. M.



1. Now that the sun is beam - ing bright, Im-
 2. And while the hours in or - der flow, Se-
 3. And grant that to Thine hon - or, Lord, Our

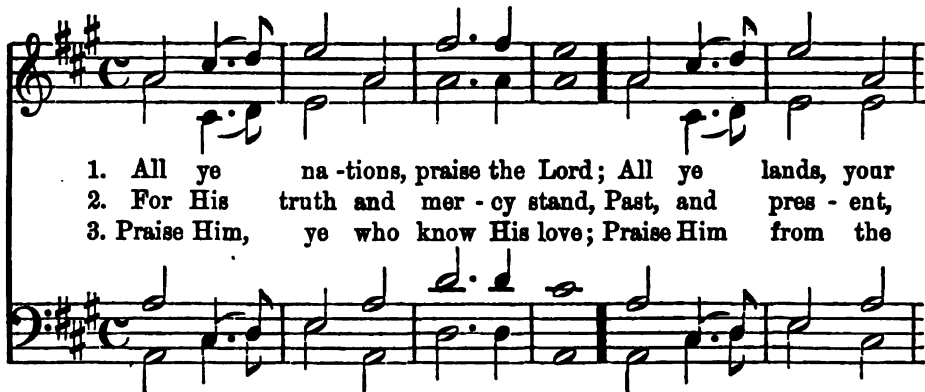


plore we, bend - ing low, That He, the un - cre-
 cure - ly keep, O God, Our hearts, be - leag - uered
 dai - ly toil may tend; That we be - gin it

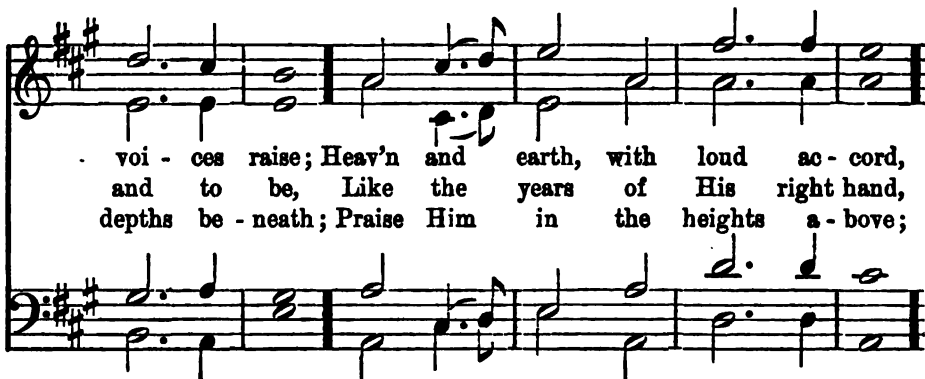


a - ted Light, May guide us as we go.
 by the foe That tempts our ev - 'ry road.
 at Thy word, And in Thy fa - vor end. A - men.

ALL YE NATIONS, PRAISE THE LORD. 7s.



1. All ye na-tions, praise the Lord; All ye lands, your
 2. For His truth and mer-cy stand, Past, and pres-ent,
 3. Praise Him, ye who know His love; Praise Him from the



voi-ces raise; Heav'n and earth, with loud ac-cord,
 and to be, Like the years of His right hand,
 depths be-neath; Praise Him in the heights a-bove;



Praise the Lord, for-ev-er praise.
 Like His own e-ter-ni-ty.
 Praise your Ma-ker, all that breathe. A-men.

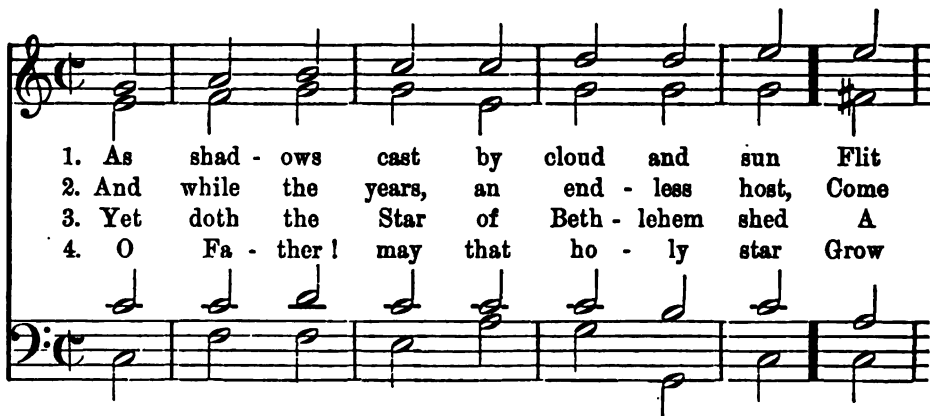
O LET TRIUMPHANT FAITH DISPEL. C. M.

1. O let tri - umph - ant faith dis - pel The
 2. He who His on - ly Son gave up To
 3. And He who died hath ris'n a - gain, Tri-

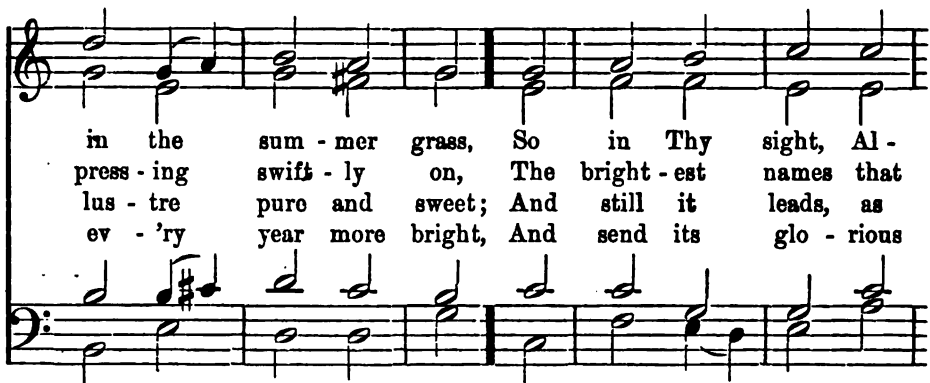
fears of guilt and woe; If God be for us,
 death, that we might live, Shall He not all things
 umph - ant from the grave; At God's right hand for

God the Lord, Who, who shall be our foe?
 free - ly grant, That bound - less love can give?
 us He pleads, Om - ni - po - tent to save. A - men.

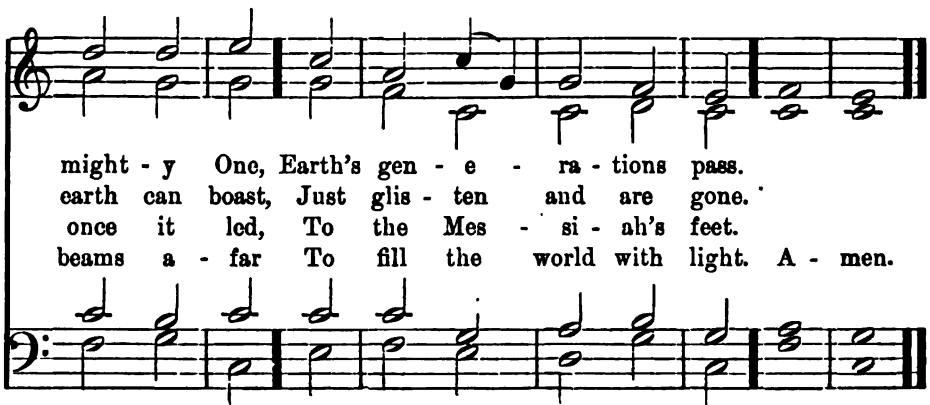
AS SHADOWS CAST. C. M.



1. As shad - ows cast by cloud and sun Flit
 2. And while the years, an end - less host, Come
 3. Yet doth the Star of Beth - lehem shed A
 4. O Fa - ther! may that ho - ly star Grow



in the sum - mer grass, So in Thy sight, Al -
 press - ing swift - ly on, The bright - est names that
 lus - tre pure and sweet; And still it leads, as
 ev - 'ry year more bright, And send its glo - rious

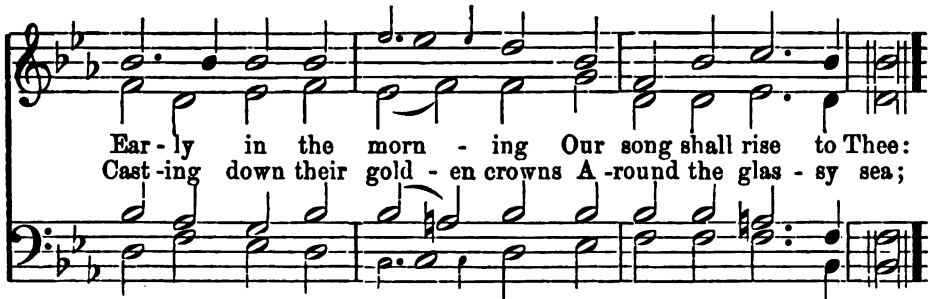


might - y One, Earth's gen - e - ra - tions pass.
 earth can boast, Just glis - ten and are gone.
 once it led, To the Mes - si - ah's feet.
 beams a - far To fill the world with light. A - men.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY! P. M.



1. Ho - ly, ho - ly, ho - ly! Lord God Al - mighty!
2. Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee,



Ear - ly in the morn - ing Our song shall rise to Thee:
Cast - ing down their gold - en crowns A - round the glas - sy sea;

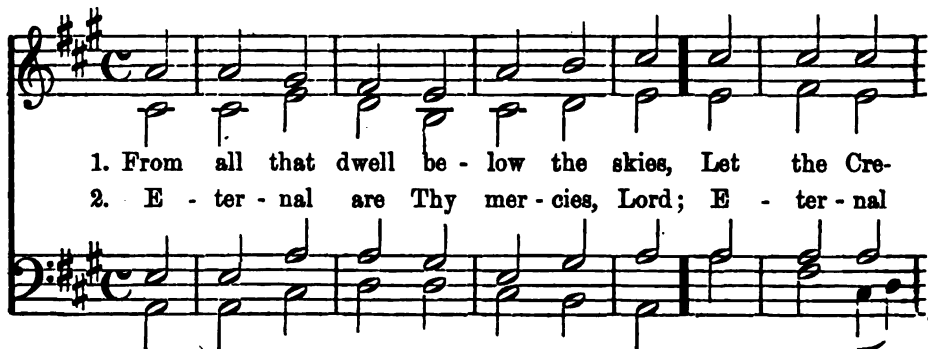


Ho - ly, ho - ly, ho - ly! mer - ci - ful and mighty!
On - ly Thou art ho - ly; there is none be - side Thee,



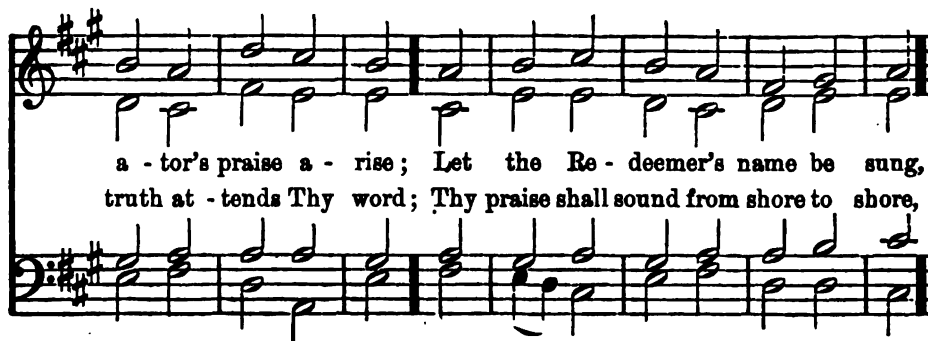
Which wast, and art, and ev - er - more shalt be.
Per - fect in Power, in love and pu - ri - ty. A - men.

FROM ALL THAT DWELL BELOW THE SKIES. L. M.



1. From all that dwell be - low the skies, Let the Cre-
2. E - ter - nal are Thy mer - cies, Lord; E - ter - nal

The first system of the musical score is written for a two-part setting (Soprano and Bass) in G major (one sharp) and common time. The melody is simple and hymn-like, with a final cadence at the end of the system.



a - tor's praise a - rise; Let the Re - deemer's name be sung,
truth at - tends Thy word; Thy praise shall sound from shore to shore,

The second system continues the melody and accompaniment. It includes the lyrics for both parts and ends with a double bar line.



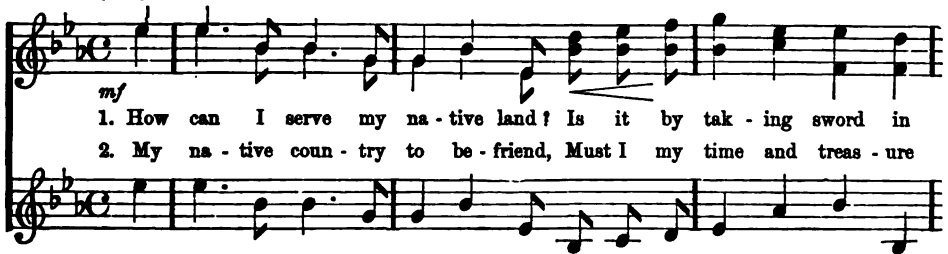
Through ev - 'ry land, by ev - 'ry tongue.
Fill suns shall rise and set no more. A - men.

The third system concludes the piece. It features the final lines of the hymn and ends with a double bar line.

HOW CAN I SERVE MY COUNTRY BEST?

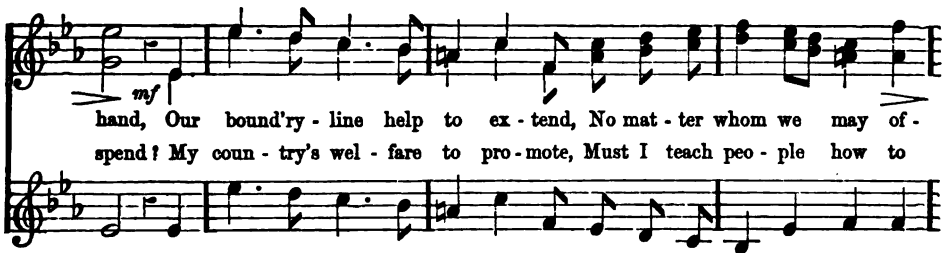
Cheerfully.

ARMIN FRUEH.



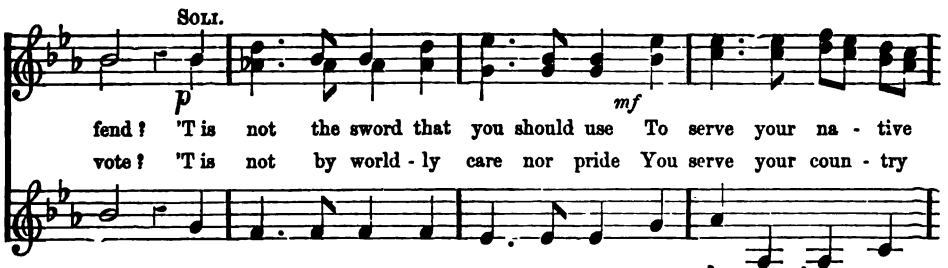
mf

1. How can I serve my na - tive land? Is it by tak - ing sword in
2. My na - tive coun - try to be - friend, Must I my time and treas - ure



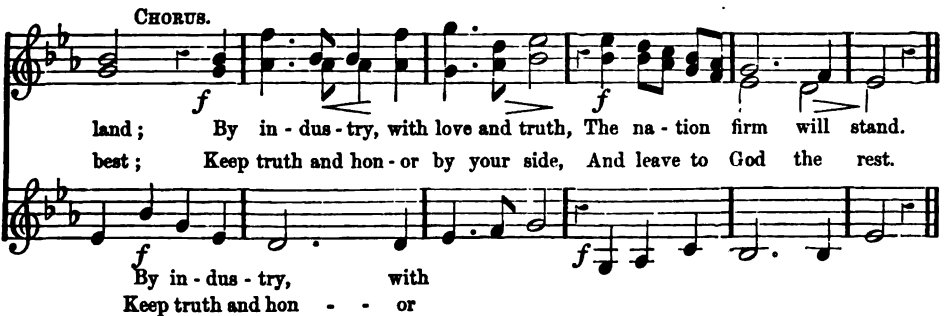
mf

hand, Our bound'ry - line help to ex - tend, No mat - ter whom we may of -
spend? My coun - try's wel - fare to pro - mote, Must I teach peo - ple how to



SOLI.

p fend? 'Tis not the sword that you should use To serve your na - tive
mf vote? 'Tis not by world - ly care nor pride You serve your coun - try



CHORUS.

f land; By in - dus - try, with love and truth, The na - tion firm will stand.
best; Keep truth and hon - or by your side, And leave to God the rest.

f By in - dus - try, with
Keep truth and hon - - or

3. How can I serve my countrymen?
By my example, word, or pen,
Should I not teach them all to try
To act with truth and honesty?

To serve the Lord and do his will
Is highest work for man;
His truth in every heart instill
By every means you can.

INDEPENDENCE DAY.

BERNHARD KLEIN.

Joyfully.

mf

1. Tell me, boys, what mean those voices That are shouting in the
 2. Near a hundred years have floated, On time's restless, changing

mf

street? Every one I see rejoices; Bands play tunes for marching
 sea, Since our nation rose and voted That the country should be

p

feet; And the stars and stripes are blowing On the ocean and the shore;
 free. Gay the stars and stripes are blowing On the ocean and the shore;

SOLI; repeat in CHORUS.

f *ff* *sf*

All our hearts with thanks overflowing, Independence Day once more.

3. It was then our youthful nation
 Raised its consecrated hand,
 Sealed with blood the Declaration
 Of her Independence grand.
 Gay the stars and stripes are blowing, etc.

4. Let us join those happy voices
 That are shouting in the street;
 Every freeman's heart rejoices;
 Bright beams every eye we meet.
 Gay the stars and stripes are blowing, etc.

SONG FOR DECORATION DAY.

Slow March.

FRIEDRICH SILCHER.

1. We vis - it the graves of our sol - diers to - day, While
na - ture is robed with the beau - ty of May ; We'll car - ry of flowers the
bright - est with care, Of ten - der af - fec - tion the
em - blems so fair, Of ten - der af - fec - tion the em - blems so fair.

2.

Though strangers with comrades lie mingled in sleep,
The soil where they rest we will sacredly keep ;
For in the great conflict they stood side by side,
Together they fought and together they died.
Together they fought and together they died.

3.

Now anthems of praise and thanksgiving we sing,
While garlands and wreaths in profusion we bring ;
And thousands will bless, from each station in life,
The gallant and noble who fell in the strife.
The gallant and noble who fell in the strife.